

FILM SCORE MONTHLY

Vol. 3, No. 11 (#27)

November 1992

Newsstand price: \$2

Welcome to another issue of *Film Score Monthly*, the world's only monthly soundtrack newsletter. Following is another 12 page issue (the usual length is supposed to be eight pages), due to an abundance of material, though please note the individual (i.e. non-subscription) price of this issue has been raised to \$2 to compensate for the extra cost. Apologies once again if this newsletter's typesize is too small for comfortable reading, but such density of text is the only way to fit in all the material. As always: If you have any questions about this publication or the organization which publishes it, *The Soundtrack Club*, feel free to write, and if you don't have a copy of the club handbook, which is sent to all new and renewing subscribers, please write in. It's a free, seven page list of soundtrack and club data. Following is the latest film music info, most of which will get incorporated into the handbook:

Herrmann discography: A 45 page Bernard Herrmann discography is now available from Jim Doherty, see this month's "reader communications" section, page three. The discography is highly recommended for anyone interested in the works of the late composer, listing just about every Herrmann composed and/or conducted recording, including LPs and CDs, US and international issues, and more.

Publications/Articles: *Fono Rama* is the only East European record collecting magazine in existence, begun in Poland in June 1990. It is published in Polish, but each issue features an English-language issue summary. This magazine is not necessarily about soundtracks, but should be of interest to record collectors seeking information on the times behind the Iron Curtain (the magazine is ample on artist discographies). Write to the magazine for subscription information at PO Box 114, 31-829 Krakow 31, POLAND; phone # is +48-12-335735. • Royal S. Brown's column in the current issue of *Fanfare* magazine features a lengthy interview with Bruce Kimmel and Nick Redman of Bay Cities. Look for it at Tower bookstores, among other locations. Some humorous insights are given regarding Jerry Goldsmith's popularity.

Goodies in stock: *Footlight Records* (a record store in lower Manhattan, call 212-533-1572 or write 113 E 12th St, New York, NY 10003) has in stock a number of goodies, among them the JOS label CD of *Antony and Cleopatra* (John Scott) and a number of Japanese CDs, including *SpaceCamp*. • *Soundtrack Album Retailers* (PO Box 487, New Holland PA 17557-0487, 717-656-0121) has in stock the current Silva Screen releases (see reviews, pages 9-10) and is expecting CAM and RCA releases from Italy maybe at the end of the month.

Composers on Postage Stamps: As part of the United States Postal Service's new series of stamps relating to great American music, eight film composers will be on postage stamps beginning in 1995. During that year stamps of the foreign born Steiner, Korngold, Tiomkin, and Waxman will be issued; during 1996, stamps of the American born Newman, Young, Friedhofer, and Herrmann will be issued.

Soundtrack Cinema: Upcoming scheduling for this film music radio show, which airs Saturdays at 9PM on KING FM 98.1 in Seattle, WA, is as follows: NOV. 14: New Releases (*Mr. Baseball*, *Sneakers*, and more); NOV. 21: Hollywood Golden Age Classics (*The Mark of Zorro*, *Spellbound*, *A Place in the Sun*, *The Charge of the Light Brigade*); NOV. 28: Two hour special, beginning at 8 PM, *The Indiana Jones Trilogy* (*Raiders of the Lost Ark*, *Indiana Jones/Temple of Doom*, *Last Crusade*).

Valencia Film Music Conference (Report from Pedro Pacheco, Spain): *The International Festival of Specialized Cinema* took place in Valencia, Spain from 15 to 23 October, a festival of Mediterranean cinema. Included on the days of 17, 18, and 19 October was *The First International Congress of Film Music in Valencia*. Currently known only in Spain, it's notable for the presence of some "Mediterranean" composers such as Nicola Piovani, Mario Nascimbene, and José Nieto. A special guest was Bianca Lavagnino, as the Congress was a tribute to her father, Angelo Francesco Lavagnino. Also occurring at the Congress was the world presentation of Mario Nascimbene's autobiography *Malgré Moi Musico*. For further information contact Pedro Pacheco, Apartado de Correos 489, 07080 Palma de Mallorca, SPAIN.

Michael Kamen Audience: *The Goldsmith Society* in England recently held an audience with Michael Kamen in London. The event was held at short notice, due to Kamen's schedule, and so could not be announced in *Film Score Monthly* ahead of time. Kamen talked for over three hours, answered questions, and signed records for the 25 or so people in attendance during the successful event.

Societies: *The Miklós Rózsa Society* is dedicated to the work of Miklós Rózsa, and while it has not been as active of late as it used to, it still publishes a highly informative journal, *Pro Musica Sana*. Those interested in Rózsa should definitely check it out. Write to James Fitzpatrick, 319 Ave C, Apt 11-H, New York NY 10009 for info. • *The Ray Heindorf/Franz Waxman Society* is dedicated to the works of the late composers Ray Heindorf and Franz Waxman. For information, write to Malcolm James, 8 Monks Rd, Windsor Berkshire, SL4 4PE ENGLAND.

ANNOUNCING A NEW COLUMN: QUESTIONS

This ongoing column, to begin next issue, will exist to answer your soundtrack questions, whether they be about contemporary film music, golden age film music, or anything in between. Questions about recordings (LPs and CDs), about the business aspect of film music, about soundtrack record collecting—anything is fair game. No question is too dumb!

Film music is such a diverse and often obscure field that there are bound to be many questions on it that people have wanted to ask for years. So, at long last, here's everyone's chance to find out answers to those long-pondered soundtrack mysteries.

Keep in mind this column depends entirely on you, the readers. If you decide that there's nothing you want to ask, then the column won't exist. You could ask such obscure questions that all we can do is print your questions to see if anyone out there can help! We shall see what happens. Every effort will be taken to answer all questions. Feel free to ask for anonymity if you think your question is really, really stupid.

Please send any soundtrack question you may have to the below address. Ask now or forever hold your confusion! (We know you're out there—we can hear you wondering.)

CONTENTS:

Deadline • Current Films	2
Reader Ads • Humor Corner	3
Of Collector Interest	
Notes from the Vinyl Trenches •	4
A Patch of Blue Comparisons	
Collector's Corner • Book Reviews	5
SPFM East Coast Conference Report	6
Film Music Concerts	7
SCORE: Soundtrack Reviews	
New Releases	7-9
Silva Screen Spotlight	9-10
Full Moon CDs	10
1992: The Conquest of Columbus	11
Mail Bag: Reader Letters	11-12

A publication of
The Soundtrack Club
© 1992 Lukas Kendall

Subscription rates are \$4 per 3 months, \$8 per 6 months, and \$15 per year US/Canada; \$5 per 3 months, \$10 per 6 months and \$20 per year rest of world. US subscribers, pay in cash, check or money order; international subscribers, please pay in American cash or an international money/postal order, available at your bank or post office. Checks payable to Lukas Kendall. Address corrections requested.

Lukas Kendall
Box 1554, Amherst College
Amherst MA 01002-5000
USA

JERRY GOLDSMITH'S score to *Forever Young* (previously *The Rest of Daniel*) will be out on Big Screen. Goldsmith will definitely be writing the theme to the new *Star Trek* spin-off TV series, *Deep Space Nine*, which premieres early next year, regular series music by current *Star Trek: The Next Generation* composers DENNIS MCCARTHY and JAY CHATTAWAY. • **JOHN WILLIAMS** has scored *Home Alone 2* (soundtrack on the new Fox Records label), and will now work on the fifth movement of his bassoon concerto. He will be scoring *Jurassic Park* and *Schlinder's List* for Steven Spielberg, due in '93. (News from Yann Merlezeau, *John Williams Appreciation Society*, France.) • **MICHAEL KAMEN** will be scoring *The Last Action Hero* (starring Schwarzenegger) for director John McTeirnan, as well as a comedy from ex-Monty Python star Eric Idle, and a film called *Wild Napalm*. (News from Jason Needs, *The Goldsmith Society*, England.) • Additional who-scores-what news: **WOJCIECH KILAR** scores *Dracula*... **THOMAS NEWMAN**, and not **DANNY ELFMAN**, scores *Scent of a Woman*; Elfman is, however, doing *Summer's Bee*, which **JONATHAN SHEFFER** will conduct... **HANS ZIMMER** and **TREVOR HORN** will be co-composing *Toys*... **RY COODER** scores *Trespass*, but the soundtrack release will be all rap songs.

For those who might have liked the *Honeymoon In Vegas* soundtrack (Elvis songs performed by a variety of artists), Melissa Slouber writes in to tell about a benefit, double CD put out by New Musical Express called "The Last Temptation of Elvis." It's basically the same concept as the *Vegas* soundtrack, alternative and pop remakes of Elvis songs, with some reggae and country groups represented as well. The set should still be available; proceeds go to Nordoff-Robbins Music Therapy.

RECORD LABEL ROUND-UP:

(Information subject to change without notice)

Bay Cities: Due in November is a CD of Richard Rodney Bennett's *Enchanted April* (BBC, 1991, 23 minutes), which will include the 17 minute "Elegy from *Lady Caroline Lamb*" (1972) and an 11 minute suite from *Murder on the Orient Express* (1974). Due in late January is a CD of *Chato's Land* (1972, 40 min) and *Mr. Horn* (1979 TV western, 20 minutes) by Jerry Fielding (on 1 CD). This will not be part of the Jerry Fielding Film Music series, but will be a 1000 copy limited edition.

Chandos: Due in the middle of Nov. is a new Malcolm Arnold compilation, with newly recorded music from *Bridge on the River Kwai*, *Whistle Down the Wind*, *Hobson's Choice*, and *The Inn of the Sixth Happiness*. Arnold's *The Sound Barrier - A Rhapsody for Orchestra*, Op. 36 is also included. (R. Hickox conducts the London Symphony Orchestra.)

GNP/Crescendo: All four new releases (*Hellraiser 3*, *Star Trek Classic Vol. 3*, *Star Trek: The Next Generation Vol. 3*, *Mission: Impossible: Then and Now*) are out. Boxed sets of the three discs in the *Star Trek Classic & Next Generation* series are now in the works, which will have the three respective discs in each series in a new slipcase.

Intrada: *Planet of the Apes* (Goldsmith, with a previously unreleased cue) and *In the Line of Duty* (compilation of four Mark Snow TV scores) were pushed back to the beginning of November. Due in early December are CDs of *Silverado* (Broughton, with previously unreleased music) and *Son of the Morning Star* (Craig Safan TV movie score); also planned for the rest of this year are CDs of *Dr. Giggles* (Brian May's orchestral score) and *Samantha* (Joel McNeely). Projects lined up for early 1993 include *The Resurrected* (Richard Band), *One Against the Wind* (Lee Holdridge, TV), and *Separate But Equal* (Carl Davis). Intrada is both a label and a mail order outlet, write for free catalog to 1488 Valjejo St, San Francisco CA 94109, or call 415-776-1333.

Koch: The next Koch CD of classical works by film composers will contain the following Miklós Rózsa concert works: *Theme, Variation, and Finale*, 1933, revised '66, Op. 13; *Overture to a Symphony Concert*, 1957, revised '63, Op. 26; and *Three Hungarian Sketches for Orchestra*, 1938, revised '58, Op. 14. The CD will be recorded in Nov., James Sedares conducting the New Zealand Symphony Orchestra.

MCA: Due on November 17th is a CD issue of *Cat People* (Giorgio Moroder, 1982, first time on CD). Contains song by David Bowie.

Milan: Milan America CDs just out are *A River Runs Through It* (Isham), *Consenting Adults* (Small), and *Jennifer 8* (Young). Milan has just issued a videotape and laserdisc called "Lean by Jarre." The tape features recent concert footage of Jarre conducting suites from his famous scores to David Lean films (*Lawrence of Arabia*, *Dr. Zhivago*, etc.), intercutting letterboxed clips from the films themselves. (The concert is also available on regular audio CD). Upcoming US releases include *Body of Evidence* and *Damage*; an upcoming Milan Europe release will be *Brazil* (Michael Kamen, 1985), which may have a US release as well.

Narada: This new age label has released its third CD of music to documentaries, being for Jay Chattaway's *Space Age*, a PBS program.

Play It Again: Due soon is a compilation CD of British TV themes, titled *The A-Z of British Television Themes '60s & '70s*. To reserve copies of *Play It Again* releases, write to Screenthemes, 22 Kensington Close, Toton, Beeston, Nottingham NG9 6GR, ENGLAND.

Prometheus: This Belgian label will be releasing a 66 minute CD of *A.D.* (Lalo Schiffrin), due in late November, and a CD of *Death Before Dishonor* (Brian May), including three cuts not on the Varese LP.

Silva Screen: On Silva's release schedule for the rest of the year are the following: FILMC/CD 709, *Doctor Who Volume 1 - Earthshock*; 710, *Doctor Who Volume 2 - The Five Doctors*; FILMCD 121, *Deadly Care* (Tangerine Dream); 124, *Thunderbirds: Music from the World of Gerry Anderson* (suites and themes from *Stingray*, *Captain Scarlet*, *Joe 90*, *UFO*, *Space 1999*, plus a 30 minute suite from *Thunderbirds*; new recording of music by Barry Gray and Derek Wadsworth); FILMC/CD 712, *The Man From U.N.C.L.E.* (Music from cult TV shows, including *UNCLE*, *The Saint*, *Danger Man*, *The Avengers*, *Batman*, *Adventures of Robin Crusoe*, *The Tomorrow People*, etc.—21 themes total); FILMC/CD 126, *The Prisoner Volume 3* (third and last volume of music from '60s cult TV show); FILMCD 045, *Legend* (Jerry Goldsmith—71 minute new edition of 1985 score for European release of film, contains previously unreleased music). Upcoming cassette releases from Silva Europe include FILMC 117, *Brideshead Revisited* (TV scores of Geoffrey Burgon); SILVAC 3001, *Dirty Harry: Heroes and Tough Guys at the Movies*; 3002, *2001/Star Wars: Classic Symphonic Film Music*; 3003, *Psycho: Horror and Fantasy at the Movies*. Keep in mind these are British releases, and will take some time to be imported into the US—currently, only a US edition of *Deadly Care* on the Silva America label is planned. In Silva's distant release schedule are CDs of *Game of Death/Night Games* (Barry, on one CD), *I Love You Perfect* (Yanni), and *Never Say Never Again* (Legrand).

SLC: Future CDs from this Japanese label will include: CD issues of just about all Varese CDs of 1992, from *Medicine Man* to *Of Mice and Men*; 10 volumes of music by Japanese composer Masaru Satoh; a number of Goblin CDs, including *Contamination*, *Phenomena*, *Ano Non Amo*, and *Patrick*; CD reissues of the Mainstream CDs, i.e. *To Kill A Mockingbird*, *The Collector*, *A Patch of Blue*, *Stagecoach*, etc.—probably the same versions as the Mainstream CDs, see article, page 4.

Varese Sarabande: Due on November 10th are: *Young Indiana Jones, Vol. 1* (the first of possibly four volumes from the ABC TV series, Laurence Rosenthal), as well as *Conan the Barbarian* (with 20 minutes of extra music!) and the sequel score, *Conan the Destroyer* (straight reissue of MCA LP), both by Basil Poledouris. Due after that in early December are CDs of *Distinguished Gentlemen* (Randy Edelman) and *Indochine* (Patrick Doyle). • Correction to last issue: please note that Varese does not take credit card orders over the phone.

Virgin: *Atlantis* (Eric Serra) has been released on the French branch of this label, CD available at Footlight Records. The CD may get a domestic release from Virgin USA, pending the success of the Luc Besson film in the US (it is currently being test marketed in Seattle).

CURRENT FILMS, COMPOSERS, AND ALBUMS listed from The New York Times of November 1, 1992

<i>Becoming Coletta</i>	John Scott	(release possible)	<i>The Mighty Ducks</i>	David Newman	
<i>Candyman</i>	Philip Glass		<i>Mr. Saturday Night</i>	Marc Shaiman	Big Screen
<i>Consenting Adults</i>	Michael Small	Milan	<i>Night and the City</i>	James Newton Howard	n/a
<i>Dr. Giggles</i>	Brian May	Polydor (songs), Intrada (score)	<i>Of Mice and Men</i>	Mark Isham	Varese Sarabande
<i>The Efficiency Expert</i>	Ricky Fataar		<i>Once Upon a Time</i>	Charlotte Lansberg	
<i>Fathers and Sons</i>	n/a	Columbia	<i>Passenger 57</i>	Stanley Clarke	Slamm Dunk/Epic
<i>Glengarry Glenn Ross</i>	James Newton Howard	Elektra	<i>A River Runs Through It</i>	Mark Isham	Milan
<i>Hero</i>	George Fenton	Epic	<i>Singles</i>	Paul Westerberg	Epic
<i>Jennifer 8</i>	Christopher Young	RCA/Milan	<i>The Public Eye</i>	Mark Isham	Varese Sarabande
<i>The Last of the Mohicans</i>	T. Jones, R. Edelman	Morgan Creek	<i>Under Siege</i>	Gary Chang	
<i>The Lover</i>	Garbriel Yared	Varese Sarabande	<i>Waterland</i>	Carter Burwell	

WANTED

Jeff Gaines (5565 Columbia Pike, Apt 715, Arlington VA 22204) is looking to buy the following out-of-print CDs: *Cherry 2000* (Varèse CD Club), *Cocoon* (Polydor), *Crocodile Dundee* (Varèse, Silva—latter version has more music), *Enemy Mine* (Varèse), *The Fly* (Varèse), *Midnight Run* (MCA), *Name of the Rose* (Virgin France Teldec Germany), *Planes, Trains, and Automobiles* (MCA), *Runaway* (Varèse).

Ken Pettit (PO Box 626, Morehead KY 40351) is looking for the following record albums: *Where Eagles Dare* (MGM S1E-16) and *Two Mules For Sister Sara* (Kapp KRS-5512).

FOR SALE/TRADE

Jeanny Driscoll (36 Ridge Rd, La Lucia 4051 - Durban, Natal, SOUTH AFRICA) has available to anyone interested the satires *Star Wreck I & II* (music and dialogue, presumably). Just send \$1 to cover postage costs—the cassettes are free.

Jeffrey Ford (16 Central Ave, 3A, Caldwell NJ 07006 • 201-228-6523) has for sale the following LPs, original 1st pressings: 10" LPs: *Ivanhoe/Plymouth Adventure* \$100; *The Song of Bernadette* \$100; *Quo Vadis* (music only, no dialogue) \$50; 12" LPs: *An Affair to Remember* \$60; *Ben-Hur* (with mint hardcover booklet/box set) \$40; *The Diary of Anne Frank* \$50; *A Farewell to Arms* \$75; *Heaven's Gate* (sealed) \$50; *John Paul Jones* \$40; *The Night of the Hunter* \$200; *The Professionals* \$75; *Raintree County* (2LP set) \$250; *The Sand Pebbles* \$40; *Scrooge* \$40; *Ship of Fools* \$35; *The Spirit of St. Louis* \$50; *Vertigo* \$200; *Victor/Victoria* \$50. Also available is a boxed set of 78 rpm original Waxman recording of *The Paradine Case* in mint condition, \$40. All LPs in excellent to near mint condition; prices are negotiable.

Adam Harris (PO Box 1131, Sheffield MA 01257) has for sale the following soundtrack/show LPs: *I Could Go On Singing* (Judy Garland, Capitol) ex+/ex+ mono \$12; *Gay Purrée* (Garland, Warner Bros.) ex+/nm stereo \$12; *Cabaret* (ABC) ex+/ex+ stereo \$10; *A Star is Born* (Garland, Columbia, deluxe boxed record set) ex/ex mono \$18; *The Pajama Game* (Columbia) ex/ex mono \$15; *Fiddler on the Roof* (UA) ex/ex+ stereo \$12.

Brendan Moore (32 McDvitt St, Manurewa, Auckland, NEW ZEALAND) has for sale the following LPs. Prices are in US dollars. Postage (extra) is: Airmail: (1 item) \$8.50, (2-3 items) \$14; Surface-Air-Lifted: (1 item) \$7, (2-3 items) \$11; Surface: (1 item) \$5, (2-3) \$7. Insurance (optional) is \$5/parcel. All are original pressings unless otherwise noted. AUSTRALIAN PRESSINGS: *Arachnophobia* (Trevor Jones, contains 39+ minutes of score) m/m \$17; *Comanche* (Herschel Burke Gilbert) vg+/ex mono \$30; *Sweet Smell of Success* (Bernstein) vg-/vg mono \$17; ITALIAN PRESSING: *Hotel Colonial* (Donaggio) nm/nm \$10; UK PRESSINGS: *Enemy Mine* (Jarre) nm/nm \$9; *Krull* (Horner) re-issue m/m \$9; *The Omen* (Goldsmith) nm/nm \$13; *Robocop* (Poledouris) nm/nm \$9. German pressing: *The Bride* (Jarre) m/vg+ \$9; FRENCH PRESSING: *Ghost* (Jarre) m/m \$10; US PRESSINGS: *Final Countdown* (Scott) nm/ex \$17; *The Fly* (Shore) sealed \$13; *North by Northwest* (Hermann) nm/nm \$10; *Robocop* (Poledouris) sealed \$13; JAPANESE PRESSINGS: *Fright Night* (Fiedel/various) nm/nm \$10; *Somewhere in Time* (Barry) nm/nm \$15.

Eric Neill (18341 Piper Pace, Yorba Linda CA 92686) has for sale the following used CDs: *The Astronomers* (JAC Redford) \$9; *The Whales of August* (Alan Price) \$8; *The Raggedy Rawney* (Kamen) \$9; *Masters*

of the Universe (Conti, Varèse issue) \$7; *How the West Was Won* (A. Newman "Hollywood Collection") \$10; *Out of Africa* (Barry) \$9; *The Inner Circle* (Edward Artemeyer) \$9; *Dad* (Horner) \$9; *Somewhere in Time* (Barry) \$8; *Phantom of the Opera* (Misha Segal, Restless Records issue) \$7; *Bandolero!* (Goldsmith, Project 3) \$9; *Body Heat* (Barry, SCSE-1) \$40; *Legend* (Goldsmith, Japanese issue, beautiful cover) \$25; *High Road to China* (Barry, SCSE-2) \$30; *Don Juan en Los Infernos* (Alyandro Masso, Milan) \$12; *Gli Atti Degli Apostoli* (Nascimbene & dialogue, CAM) \$12; *The Night of the Generals* (Jarre, Intrada) \$8; *The Last Butterfly* (15 minutes of Alex North) \$9; *My Kind of Music* (Goodwin, Chandos) \$9.

Stefanos Tsarouchas (Kettinger Str.107, D-W-1000 Berlin 49, GERMANY) taped the Sept. 4th film music concert of the "Potsdamer Filmmusikstage" (see FSM #25 for program details), which was later aired on RIAS Berlin radio. With narration, it runs approx. one hour and 55 minutes. Write if you are interested in a copy of the program.

BOTH WANTED AND FOR SALE / OTHER

Brent Armstrong (23722 Rotunda Rd, Valencia CA 91355) is looking for the followed CDs in sealed or mint perfect condition: *The Reivers* (Williams, Varèse CD Club), *King Kong Lives* (Scott, Japanese issue), *Dune* (Toto), *Clan of the Cave Bear* (Silvestri), *Knights of the Round Table* (Rózsa). He has the following CDs for sale, prices to be negotiated with the purchaser: *Body Heat* (Barry), *Krull* (Horner, 80 minute version), *High Road to China* (Barry), *Dragonslayer* (North), *Enemy Mine* (Jarre), Jerry Fielding Film Music 1, 2, 3, Film Music of Joe Harnell (2CD set), Akira Ifukube Film Music Volume 1 (includes *Godzilla*, *Rodan*, *The Mysterians*, but with no dialogue), *Le Magnifique* (CAM, Claude Bolling), *Blow Up* (Herbie Hancock), *A Little Romance* (Delerue), *Double Impact* (Kempel), *Mystery Movie Music* (Silva Screen), *Evil Tracks* (Claudio Simonetti). Also available, but for a substantial return, is a CD box set of *The Big Country* (Jerome Moross).

Jim Doherty (5201 W Cullom, Chicago IL 60641) has compiled an exhaustive discography of the works of Bernard Herrmann, both as conductor and composer. Also included is an extensive twelve page listing of Herrmann's radio and television scores. Copies are \$10 pp (USA) and \$12 pp elsewhere. Will also consider trades for video or audio tapes of rare Herrmann TV shows like *Convoy*, *Pitfall*, *Pursuit*, *The Americans*, *Gunsmoke*, *The Great Adventure*, *Climax* and *Playhouse 90*.

Kenneth P. Nauman (Ken's Cinema Shelf Music, PO Box 117, Lebanon PA 17042-0117) invites anyone to write him regarding film music, as he has an extensive collection of 3200 soundtrack and theme records and CDs.

This is the trading post section of FSM, where readers can place entries of LPs/CDs they have for sale or trade, or LPs/CDs they are looking for, or areas they would be interested in communicating with others about, or any or all of the above & more. Grading is always record/cover. ENTRIES ARE NOW RUN FOR ONLY ONE MONTH! To place an entry, merely write in telling what you want to say—you may write your entry word for word or tell basically what you want to say and an entry will be written for you. This is a free service—please keep your entry under eighty trillion items! Please note that talk of tape dubs is generally uncool outside of very rare material that cannot otherwise be purchased or acquired. We reserve the right to print your ad in an insanely small typesize.

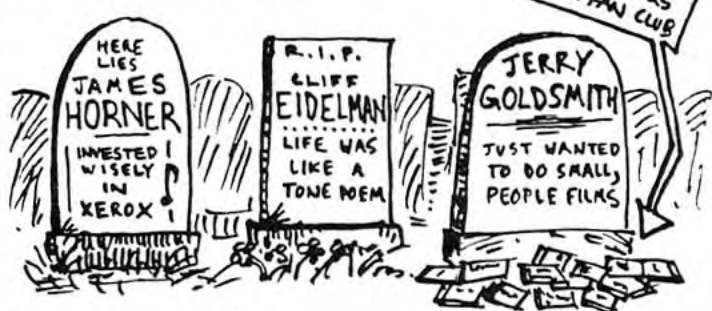
HUMOR CORNER

Top Ten Advantages of Working at a Soundtrack Record Label

by Jeff Johnson (Intrada)

- 10) Get to drive as fast as I want as long as the cop is a soundtrack collector.
- 9) At editing sessions it's always a chuckle to see how many composers want to leave the single best cue off the album.
- 8) New office stereo system is nothing short of state-of-the-art.
- 7) "Townson, you magnificent bastard, we played your 'Burbs!!!"
- 6) The endless fun and excitement of popping packing bubbles.
- 5) Numerous letters of criticism have sharpened my basketball skills.
- 4) Occasionally can't resist the fun of answering the phone and saying "Jerry Goldsmith? Never heard of him?"
- 3) Always on the cutting edge of soundtrack information.
- 2) With all these fringe benefits, who needs a vacation?
- 1) Three words: "soundtrack collecting babes."

Film Music Graves of the Future...



TO BE CONTINUED...

(and all in good fun, really!)

OF • COLLECTOR • INTEREST • • • • •

NOTES FROM THE VINYL TRENCHES by GARY HOWARD

The good news is the compact disc revolution has liberated a tremendous amount of long-unobtainable vinyl. The bad news is that searching out the good stuff will take more time and diligence. The pay-off, however, is promising.

I've been a soundtrack dealer, handling used vinyl exclusively, for over 10 years. What I've seen on the vinyl front in the past few months spells good fortune for those of us who continue to seek out those hard-to-find soundtrack platters. Check out these possibilities:

1. Record shows. More vinyl is being dumped here than ever before. Panic-stricken used-record dealers, fearful of being stuck with large, unsellable stocks, are rushing to flush the vinyl out of their storehouses like so much Billy Beer. That could prove fortuitous for soundtrack hunters. After a long drought of the higher-realm stuff, I've recently landed mint copies of Alex North's *The Bad Seed* and Malcolm Arnold's *The Lion*, both at very negotiable prices. Intense dealer anxiety, along with many dealers' ignorance of true soundtrack treasures, make it a favorable market for us.

The savvy seeker will check out everything. At a recent show, I nearly missed a white-labeled test pressing of Morricone's *Days of Heaven*, because it was relegated to a close-out bin with the likes of *Flashdance*, *Saturday Night Fever*, and *The Rocky Horror Picture Show*.

Perhaps it's just a regional phenomenon, but lately I've noticed a fresh supply of radio station promo copies of soundtracks from the 1960s making their way into dealer stocks. I've also talked to at least one former DJ who amassed a number of show and soundtrack LPs during that period. He feels that now is the right time to unload. On the plus side, these LPs are unplayed and in pristine condition. The downside? Almost all are mono. Still, wouldn't you rather have a mono copy of Tiomkin's wonderful *The Unforgiven*, secured at a bargain-basement price, than none at all?

2. Garage sales and flea markets. More vinyl popping up here, too, as the CD-buying general public rids itself of records. The rub here is condition. Sifting through the debris at flea markets and garage sales can quickly become a chilling exercise in masochism.

Take, for instance, my discovery at one garage sale of a copy of Waxman's classic soundtrack to *Taras Bulba*. While the gatefold cover showed only slight signs of wear, the tortured platter inside—in stereo, no less—looked as if the thundering hooves of "The Ride to Dubno" literally galloped across the grooves.

As a result, I carry two handkerchiefs when I'm soundtrack stalking at flea markets: one to gently wipe away surface dust to assess groove quality; and the second to cry into, as when, for instance, I found a copy of John Barry's

lushly romantic *Mary, Queen of Scots* that served as some hippie's candle coaster.

3. Used record stores. Even the most die-hard vinyl dealers are transitioning to CDs, many of them kicking and screaming, but nearly all resigned to it.

My experience is that most of my fellow dealers, while savvy about the finer points of nearly every other area of popular music, are woefully lacking in knowledge about soundtracks. What they know, they've gotten from that work of high imagination, the 1991 Jerry Osborne soundtrack guide. The dealers' near-religious reliance on the guide can actually work in your favor.

For instance, as the Osborne dictum goes, a vinyl copy of Goldsmith's *Cassandra Crossing* on Citadel is in the same commercial league as the 1974 Gladys Knight and the Pips soundtrack, *Claudine*. Or a copy of Goldsmith's rejected score from the 1986 film *Legend* (used only in the European and Japanese releases—the American release had a Tangerine Dream score) should fetch roughly the same amount as Allen Funt's *What Do You Say To a Naked Lady?*

My advice? When such distortions happen in your favor, by all means, take the soundtrack and run. In upcoming issues, I'll spotlight further trends in the used vinyl market. Until then, happy hunting!

A PATCH OF BLUE - A Comparison of Mainstream CD (MDCD 607) and Citadel LP (CT 7008) Issues by KEVIN KLIMOWSKI

Following is an comparison of two releases of Goldsmith's 1965 score to *A Patch of Blue*. The score was originally released on a Mainstream LP in the '60s when Mainstream, primarily a jazz label, released it along with a number of other soundtracks in that decade. When Tony Thomas was issuing soundtrack LPs on his Citadel label in the late '70s/early '80s, he issued a different version of *A Patch of Blue*, which was longer and in chronological order, a direct soundtrack of the film without crossfades, etc. When Mainstream heir Tammy Shad recently issued eight CDs of old Mainstream soundtracks from the '60s, *A Patch of Blue* was among the titles, and the CD was naturally a reissue of the original Mainstream release and not the Citadel release. Following is a track-by-track break-down of the two releases, the Mainstream CD and the Citadel LP, with Kevin Klimowski explaining why the Citadel LP is the superior of the two:

Mainstream Track Title	Citadel Track Title(s)
Main Title Theme from <i>A Patch of Blue</i>	Main Title (side 1, track 1)
The Park.....	A Day's Work (1,8)
Stringin' Beads.....	Bead Party (1,10)
Pineapple Juice & Discovery.....	Alone In The Park (1,3)
	Thataway (1,9)
	The New Glasses (1,7)
Ol' Pa, Help Me.....	Acid Bath (1,5)
	Selina Returns (2,7)
	No More Park (2,4)
	[no equivalent]
Just the Radio.....	High Hopes for Selina (2,3)
Waiting.....	A Favor for Selina (1,2)
Friends.....	A Favor for Selina (1,2)
Grandmom's Music Box.....	Bacon and Eggs (2,8)
I Walked Myself.....	Selina Returns (2,7)
	Goodbye Selina (2,9)
Finale - Love, the Equalizer.....	

Notes: Mainstream Records edited "Acid Bath" (found on "Ol' Pa, Help Me") by approximately nine seconds. In addition, "Selina Returns" (also found on "Ol' Pa, Help Me") was shortened by about seven seconds (it is these seven seconds which are included in the Mainstream Records track "I Walked Myself"). The first 12 seconds of "Main Title Theme from *A Patch of Blue*" on the Mainstream Records CD are obscured by whistling.

For whatever reason, Mainstream Records decided to repeat the same music ("A Favor for Selina") under two different titles on its release.

Mainstream Records cue "Just the Radio" has no equivalent on the Citadel Records LP release. Also, the first 1:27 of Mainstream Records track "I Walked Myself" have no equivalent on the Citadel Records version.

The following six Citadel Records cues are not on the Mainstream Records release: Selina's Fantasy (1,4), Selina Alone (1,6), Late Visitor (2,1), Hidden Evidence (2,2), Lost In Traffic (2,5), and Selina Rejected (2,6). This is a total of 7:53 of music.

The Mainstream Records CD has a total listening time of approximately 23:55 (including the repeat of "A Favor for Selina"). The Citadel Records recording has 27:38 worth of music.

In conclusion, the Mainstream CD is almost a waste of money. Not only does it eliminate nearly 8 minutes of music (29% of the score!), but the sound quality is actually inferior to that of the Citadel LP. Collectors are urged to seek out the long-deleted Citadel LP rather than waste their money on the inferior Mainstream CD. -Kevin Klimowski

It should be noted, however, that those wishing to pick up the Mainstream CD had better do so right away, as that CD, along with the seven other Mainstream CDs recently issued, has been deleted. These are, in addition to *A Patch of Blue*: MDCD 601: *A Man And His Movies* (Elmer Bernstein compilation, a reissue of a past LP with added material) • 602: *To Kill a Mockingbird* (Bernstein, with additional songs) • 603: *Baby, the Rain Must Fall/The Caretaker* (Bernstein) • 604: *Walk on the Wild Side* (Bernstein, with other material by other composers) • 605: *Walk, Don't Run* (Quincy Jones) • 606: *The Collector* (Jarre) • 608: *Stagecoach/The Trouble With Angels* (Goldsmith). Keep in mind that these CDs are widely considered to have poor sound quality and awful mastering, put out by Ms. Shad herself in association with a producer (Jackie Mills) who was basically clueless. Collectors who don't already have these CDs should make the decision soon whether they want to buy them, poor sound or all, as they will soon disappear (some, like the Stagecoach CD, especially, do come well recommended, and these are the only CD versions of these scores, after all); however, also note that SLC in Japan is planning to reissue these discs (probably the same screwed-up versions, unfortunately) so these titles will not be completely unavailable—see page two for more information on SLC's upcoming releases.

Kevin Klimowski (3816 3rd St, Des Moines IA 50313) would be interested in any reader response to his research.

MGM's 1962 remake of *Mutiny on the Bounty* starred Marlon Brando and Trevor Howard and, while featuring stunning tropical cinematography, was a box office failure. One of the last of the big MGM adventure movies, the score was initially assigned to the MGM workhorse Miklós Rózsa but ended up in the hands of Bronislau Kaper when other commitments (namely *El Cid*) occupied Rózsa's schedule. One of the two major scores by Kaper during this period (the other being *Lord Jim*), *Mutiny on the Bounty* erupts with large orchestral titles backed by choir in the film (the choir is curiously absent on the LP release).

The soundtrack album to *Mutiny on the Bounty* (MGM 5184) was one of four elaborately produced boxed sets with book released by MGM records. The others were *Ben-Hur*, *King of Kings*, and *Wonderful World of Brothers Grimm*. The boxed sets represent, perhaps, the pinnacle of soundtrack album achievement and unfortunately number only four. The hardback books contained in the box with the LP are well-produced, giving both plot synopsis and technical credits as well as many full color photographs. Certain releases (*King of Kings*) contain separate color photos as well. Taken together, the book and record provide a complete souvenir of the motion picture. *How the West Was Won* was obviously planned as a

boxed set but was scaled back to a single album. The book was available separately at the time of the movie release.

Robert Armbruster of the MGM studio music department conducted the *Bounty* score for both film and album. Completists may want to seek out the new stereo *Bounty* videotape (gold edition) in local video stores. The fidelity is excellent and the video contains the complete Overture and Main Title (with choir) in stereo which could be easily transferred to tape with a stereo VCR. Here's hoping that Sony/CBS releases an expanded version on CD soon!

The *Bounty* soundtrack album was released in four formats: stereo boxed, mono boxed, stereo single LP and mono single LP. Curiously, this soundtrack was released with two different endings on the last band. Look closely at the liner notes description of the final cut: "The *Bounty* theme is heard as the ship sinks beneath the seas." Actually on the most commonly found *Bounty* LP (probably 75% of these records), the final band ends with what can be called the Tahitian drums version that slowly fades out. The other ending is much preferred as it is the *Bounty* theme in a large orchestral finale. This *Bounty* ending is almost exclusively found on the MONO version, though at least one stereo record has been confirmed to have this ending (this was apparently

obtained directly from Armbruster himself). All subsequent reissues, mono and stereo, on both LP (in Japan and on a "budget" LP in the US), and CD (in the UK) have contained the Tahitian drums ending. In the last ten years, in a vain search, I have auditioned 10 to 15 stereo copies in hopes of finding the *Bounty* theme ending. (Note: If anyone has the *Bounty* theme stereo ending, please let me know so a rarity value can be assigned.)

In closing, I must relate a humorous story. When I purchased my first original boxed set copy of *Mutiny on the Bounty* in 1984 at a used record store, the box contained two LPs, one stereo and one mono, in addition to the book. I assumed the original purchaser had probably owned the mono version first and replaced it with a stereo copy. Having no interest in the mono copy, I played only the stereo version, which ended with the Tahitian drums (a band I have lost patience with over the years). After reading about the *Bounty* theme ending years later, lightning struck and I remembered the mono LP in my box, which, of course, contained... the *Bounty* theme!

Bob Smith can be reached at 2552 Twin Oaks Ct Apt 26, Decatur IL 62526 to answer your collecting questions. He also has some 90 LPs for sale, send SASE for list.

BOOK REVIEWS by ROBERT HUBBARD

Following are reviews of two film music books which those interested in the creative, historical and business aspects of film music should seriously look into. Literature on movie music may seem sparse, but many books on the subject do exist. A list of some of the major film music books can be found in the Soundtrack Club Handbook, write to the address on page one if you don't have a free copy. Many of these books can be ordered from the Samuel French Theater and Film Bookshop, 7623 Sunset Blvd, Hollywood CA 90046, phone: 213-876-0570, write for free catalog.

ON THE TRACK: A Guide to Contemporary Film Scoring

Fred Karlin/Rayburn Wright, ISBN 0-02-873310-X

New York, Schirmer Books, 1989

On the Track is simply one of the best books about film scoring to have been published recently. At 856 pages (and a hefty \$60 cost), it is an invaluable resource for the soundtrack enthusiast and an absolute requirement for those interested in pursuing a career in film scoring. Written by two composers (Karlin is probably familiar to soundtrack enthusiasts, and is working on another film music book; Wright sadly will not be co-writing that book, having passed away after finishing this one), *On the Track* goes into every detail of scoring—from the first meeting with the filmmakers, conceptualizing/writing and recording the score, to the hard reality of the business aspect of film music.

What makes *On the Track* so valuable is not only the range of its scope—there is quite a bit of technical information here—but its slick presentation. The material is written in a light, clear style, almost verging on the conversational at times, which makes even the most technical information lucid enough for those not trained in music to grasp. It also brings to light some of the people who work with the composers; copyists, music editors, contractors, and orchestrators, who provide vital support in bringing a score to life.

A big plus are the interviews with numerous composers talking about various challenges they have faced on particular films. A small listing of those interviewed includes Goldsmith, Horner, North, Corigliano, Barry, Mancini, and many more. In addition, excerpts from scores are included, as well as a complete click book by Alexander R. Brinkman. There's even a forward by John Williams—this one's well worth your time and money, order it directly from the publisher at 1-800-323-7445 (Schirmer's Customer Service line).

THE COMPOSER IN HOLLYWOOD

Christopher Palmer, ISBN 0-7145-2885-4

London and New York, Marion Boyars, 1990

This book is basically a miniature history of the development of film music during the reign of the studio system. It starts with an acknowledgment of the main challenge of film music—it is a hybrid art, designed to accompany and enhance the visual image and bound to the constraints of the image, both aesthetically and technically. Being the most abstract element in the production process, it was (and still is) vulnerable to the whims and caprices of those who choose to ignore its artistic merit and aims and instead see it as a means to increase the profitability of a film. The book profiles the major composers during the "Hollywood" period (roughly 1930s-50s) and shows how each person contributed to film music's general evolution from mere accompaniment to an integral element of film and an art form.

Christopher Palmer should be well known to almost anyone with more than a passing interest in film music, having orchestrated and worked on numerous scores and projects. He has also written a good number of liner notes, as many collectors should know, and this is his first full length work of film music criticism. All of the major composers are included; Steiner, Korngold, Newman, Waxman, Tiomkin, Rózsa, and Herrmann, with a brief glance at North, Bernstein, and Rosenman, the composers who came up near the end of the studio system. Palmer provides biographical info about each composer and examines in detail their most influential scores. If there is one major complaint that can be leveled at the book, it's that it doesn't have the space to deal with other composers of this period, such as Hugo Friedhofer and David Rakksin (though to be fair, Palmer acknowledges this in the Preface). It does, however, give substantial mention to Jerome Moross and his score for *The Big Country*, and also profiles Roy Webb, a composer not as well known as the above company (he was under contract to RKO during the '40s and scored Hitchcock's *Notorious* and the Val Lewton films), but in Palmer's view is equally deserving of recognition.

The material is well researched and written, though it should be noted that the chapters on Rózsa and Herrmann will be familiar to anyone who owns the majority of their recordings, as Palmer has developed the material from his liner notes on both composers. But that it is a minor quibble; the book is a worthwhile addition to the enthusiast's library, despite the \$35 cost.

The Society for the Preservation of Film Music held a one day film music conference in New York City on October 28, 1992 (not 25th, as incorrectly reported last month), at the Museum of Modern Art. An estimated 50-60 film music archivists, scholars, activists, and fans turned up for the day. The conference took place in a theater at the MOMA, allowing film and concert video clips to be shown when necessary. Attending from Los Angeles were SPFM Executive Director Jeannie Pool, President David Raksin, and Past President Herschel Burke Gilbert (who, incidentally, does not have any extra copies of his *Comanche* LP on hand for collectors).

The Conference began promptly at 10 AM, called to order by the master of dry humor, David Raksin. (The Conference stayed remarkably on time throughout the day, probably since the museum was going to kick everybody out at 6 PM anyway.) Glenn Wooddell then spoke about his radio program "Music of the Cinema." The one hour program had been produced monthly, featuring composer interviews, and distributed nationwide on numerous radio stations, originating from WJFF/Radio Catskill, NY. The series is currently on hiatus, but many radio stations are airing "re-runs" on a weekly basis.

At 10:30 AM, John Waxman of *Themes and Variations* took the stage and promptly introduced a new video release from Milan "Lean by Jarre," which features footage of Jarre in concert, intercutting scenes from *Lawrence of Arabia* and other David Lean films. Waxman provides sheet music to orchestras throughout the world, with his concert list being available in this publication, see page 7. (Waxman is the son of famous Golden Age composer Franz Waxman; incidentally, Nina Rota, daughter of legendary composer Nino Rota was also at the conference.) Waxman explained how he came to be involved in film music preservation and promotion; his father had kept all his music in good shape, and after he passed away in 1967, the family was contacted by various people for the music. The RCA Classic Film Scores series by George Korngold and Charles Gerhardt was a giant step in beginning Waxman's work, and today, the concert list on page 7 of this newsletter is only a miniature sampling of what Waxman has been able to accomplish.

Waxman screened another video, this of the *Madame Bovary* waltz by Miklós Rózsa performed to live film, as some of the Waxman's concerts feature live film projected to the performances. With a little bit of time to spare, Jack Everly then spoke about a reconstruction project he had undertaken, of a piece of Kurt Weill music, the Columbus sequence from "Where Do We Go From Here?" His work had to do with taking a 3-4 line piano sketch of a piece of music, and reconstructing it to match the original as performed by a live orchestra.

At 11:30 AM, silent film music historian and conductor Gillian Anderson from the Library of Congress spoke about her recent find of Charlie Chaplin scores. Anderson had been invited to the Chaplin estate in Geneva, and found in the basement the complete scores to many of Chaplin's films. One such score was that of *The Circus*, and Anderson spoke of how she attempted to conduct the music with an orchestra to the picture, and discovered that the film must have been originally made to run at less than 24 frames per second, or else the music is unplayable. A scene from *The Circus* was

screened twice, once from a regular videotape of the film at 24 frames/second, and once at a reduced speed of 20 frames/second, the latter to the music Anderson found in the Chaplin basement and conducted.

The Conference took an hour off at noon for lunch, with most conference-goers discovering that the MOMA's cafeteria is a major rip-off.

Martin Marks of MIT took the podium shortly after 1 PM to educate the audience on what may be considered the first film score, Saint-Saëns' music for the 1908 French silent, *L'Assassinat du Duc de Guise* (*The Assassination of the Duke of Guise*). The audience received a three page handout on the structure of the film's score, excerpts of which were played, and MOMA's print of the film was screened, once with Marks describing the action for the audience, and once with him adeptly performing a piano score to the live film.

At 2:15 PM, Jon Newsom of the Library of Congress—up to New York just for the Conference—spoke on East Coast resources for film music. Specifically, he detailed what was at the Library of Congress itself—sheet music, sound recordings, publications, etc. Of interest to collectors should be a book called *Wonderful Inventions*, which comes with two LPs, containing much unreleased material from the Golden Age. For possible information on how to schedule an appointment to see/hear (but not dub!) material at the Library, call the Music Division at 202-707-5503 (fax -0621) and/or the Motion Picture, Broadcasting, and Recorded Sound Division at -5840 for Motion Pictures and Video and -7833 for Recorded Sound, fax -2371.

After Newsom, a few others spoke regarding East Coast resources for film music, among them David Farneth from the *Kurt Weill Foundation for Music*, which exists to preserve and promote the work of the late composer Kurt Weill. For information on the Foundation, write to 7 East 20th St, New York NY 10003-1106, or call 212-505-5240.

At 3:30 PM was one of the day's highlights, a question and answer period with composer John Corigliano. Generally a concert composer, the 54 year-old Corigliano has scored two films, the ground-breaking *Altered States* (1980) and the good-but-pulled-down-by-awful movie *Revolution* (1985). Corigliano first described his "motion sonority" notation system which he created for *Altered States*. In order to score the film at the quick pace of Hollywood rather than the longer one of the concert hall, he devised music notations whereby a simple box around a note, for example, would signal different instruments to do slightly different things. This could create the impression of wild orchestral activity, without time-consuming writing. Corigliano then talked about some of the problems he experienced while scoring films, specifically that of the sound effects. As happens in film, sound effects are added after music when the film's complete soundtrack is mixed (in other words, they are not available beforehand for the composer to write around) and can dreadfully obscure and/or distort the music. In *Revolution*, for example, the sound of a musket going off became like that of "the Nagasaki bomb." Corigliano stopped short of tiring against sound effects, however, and basically expressed his hope that sound effects and music could work together—if he scores another film (which is not planned), he would

want to confer with the sound effects people beforehand. Corigliano also discussed the problems of temp-tracks—in the case of *Altered States*, much of the film had been temp-tracked with Stravinsky, leading the director to think that was perfect for the movie and making it difficult for Corigliano to convince him that he could do it a different and better way. Corigliano fielded some questions from the audience, and then was off. His overall message was that film scoring was a beneficial experience for him, but the Hollywood system of treating composers as hired guns can diminish one's creativity.

After Corigliano, Ron Hutchinson and Sherwin Dunner spoke on *The Vitaphone Project*, which is a current movement by a group of veteran record collectors to locate old Vitaphone soundtracks to early sound films. In these early days of sound, 16 inch Vitaphone discs were distributed to some theater houses to be played along with the film; *The Vitaphone Project* is an attempt to collect and preserve these discs. The project is looking for such discs (as well as production information, stills, etc. from pre-1940 short films), write to *The Vitaphone Project*, Ron Hutchinson, 5 Meade Court, Piscataway NJ 08854 (phone: 908-463-8521) if you can help; replies will be kept confidential.

After this (approx. 4:15 - 4:30 PM) was the highlight of the conference, a screening of the documentary *Music for the Movies: Bernard Herrmann*. The one-hour program was produced by Margaret Smilow and Roma Baron, and directed by Josh Waletzky, a presentation of Alternate Current, Inc., Les Films d'Ici, La Sept, and Channel Four. The program gives an intriguing biographical overview of Bernard Herrmann and explores his work and its legacy (as well as his notorious personality). Interview clips of Herrmann from the late '60s and early '70s are integrated into the documentary, as are interview clips with David Raksin, Elmer Bernstein, Louis Kaufman, Royal S. Brown, and many more. Many clips from Herrmann scored films like *Vertigo*, *Psycho*, *North By Northwest*, *Sisters*, *Taxi Driver*, and countless others also appear. A special treat is the murder scene from *Torn Curtain*, shown with Herrmann's score restored, as Herrmann's music had been dumped by Alfred Hitchcock for the film, ending the great relationship between composer and director. Overall, the documentary is a tremendous work, and no, it's not available on video, at least not yet. More "Music of the Movies" installments are planned, however, to explore the works of other composers—another long overdue idea finally being executed with stunning success.

With that, the Conference was sadly over, and unfortunately, people filed out of the Museum far too fast for everyone to meet everyone else. Though it could have been better (and longer), the Conference was another successful event, like the three day West Coast Conference in March. The Conference was neither gigantic nor full of collectors and record dealers, but it was a thorough and intelligent meeting about movie music, and the SPFM should be congratulated for it. The next Conference will be in Los Angeles on March 5-8, with 1993's SPFM Career Achievement Award recipient being Jerry Goldsmith. Turn out, speak with others about film music, and learn a bit—more details will be printed in *Film Score Monthly* on this upcoming conference was they become available.

FILM MUSIC CONCERTS

This is a list of concerts taking place with the listed film music pieces in their programs, listed by state in the US, and by country afterwards. Thanks go to John Waxman for this list, as he is the person who provides the sheet music to the orchestras. If you are interested in attending a concert, contact the respective orchestra's box office. *Concerts subject to change without notice.* New/updated listings have dates in **bold italics**. (NOTE: "s.o." stands for "symphony orchestra"; works being performed follow the semi-colon in the listings.) Should you attend a concert, feel free to write up a review/report for publication in FSM.

California: Nov 13, 14—Pacific Symphony, Irvine; *Around the World in 80 Days* (Young), *Wizards and Warriors* (Holdridge), *Capricorn One* (Goldsmith). Dec 18, 19—Pacific Symphony, Irvine; *It's a Wonderful Life*, *The Holly and the Ivy* (Malcolm Arnold).

Illinois: Nov 13-15—Concordia University, River Forest, performing Ride to Dubno from *Taras Bulba* (Waxman).

Indiana: Dec 1—Northwest Indiana s.o., Hammond; *The Holly and the Ivy* (Malcolm Arnold).

New York: Nov 13—Capital Philharmonic, Albany; *Psycho Suite*,

Murder, She Wrote Theme (Addison), *Addams Family* Theme/Waltz (Mizzy/Shaiman), *Ghostbusters* (Bernstein), *Ghost* (Jarre), *King Kong* (Steiner), *Bride of Frankenstein* (Waxman), *Godfather Love* Theme.

Michigan: Nov 21—Southwest Michigan s.o., St. Joseph; *Huckleberry Finn* Overture (Waxman).

Minnesota: Nov 15—Mankato State University s.o.; *The Magnificent Seven* (Bernstein) and *The Raiders March* (Williams).

Pennsylvania: Nov 21—Delaware Valley s.o., Bristol; *The Godfather Waltz* (Rota), *Spartacus Love Theme* (North).

Rhode Island: Dec 12—Rhode Island s.o., Providence; *It's a Wonderful Life* (Tiomkin).

South Dakota: Dec 4, 5—Black Hills s.o., Rapid City; *Miracle on 34th Street* (Mockridge), *It's a Wonderful Life* (Tiomkin).

Utah: Dec 3, 4, 10—Mormon Youth Symphony, Salt Lake City; *Miracle on 34th Street* (Mockridge), *The Holly and the Ivy* (Arnold).

Wyoming: Dec 5—Cheyenne s.o.; *Miracle on 34th Street* (Mockridge), *It's a Wonderful Life* (Tiomkin).

France: Dec 31—Strasbourg s.o.; *Lawrence of Arabia* Suite (Jarre).



Reader submissions: The SCORE section of *Film Score Monthly* relies on readers for material. If you are interested in contributing, simply write up your reviews and mail them to Andy Dursin (address below). Any soundtrack is eligible for review, though reviews of new releases and obscure material are encouraged. Follow the length & format of the below reviews, and include the following: record label & #, 3-digit recording code for a CD (AAD, ADD, DDD), anything specific about the release (special liner notes, extra tracks, etc.), # of tracks and running time, and a grade from 1 to 5. (A 1 is the worst score of all time, 5 is the best. The average grade should be a 3. Please try to keep your grades in the 2-4 range).

Send Reviews & Responses to: ANDY DURSIN • PO BOX 846 • GREENVILLE RI 02828 • USA

Things have been heating up this past month movie-wise, and a wealth of material by major composers has just been released. New scores by Goldsmith, Isham, T. Jones, Edelman, Shaiman, Jarre, Horner, Fenton, Young and others are out; in addition, there are other items of interest such as some great Japanese CD issues, a gem of a reissue from Germany, and a new Bay Cities CD of AIP horror music by Les Baxter. This month we also have a spotlight of reviews of Silva Screen CDs, and feature articles on the current *Columbus* scores and the Full Moon CDs, and more. There's enough good stuff out there for everyone's tastes, so happy hunting and happy Thanksgiving!

-Andy

NEW RELEASES

The following CD for The Last of the Mohicans has been a seller, and the film has done quite well. How two composers came to have their music in the film remains a mystery; many have speculated on how Jones might have scored the film first, with Edelman hired to score or re-scoring parts of it, but the full story has yet to come out.

The Last of the Mohicans • TREVOR JONES RANDY EDELMAN. Morgan Creek CD, Cassette (2959-20015-2). 16 tracks - 55:01 • The fall's big action-adventure blockbuster sports a tremendously exciting soundtrack, composed principally by Trevor Jones, with additional material by Randy Edelman. *Mohicans* director Michael Mann has always used a wide range of music in all of his films, and the score for *Mohicans* reflects that. Instead of a typical, orchestral, *Raiders*-like score, Jones and Edelman mix electronics with ethnic instrumentation and orchestra together into a cohesive whole, wonderfully effective in the film and equally enjoyable on its own. Jones' music, arranged by four orchestrators and conducted by music editor Daniel Carlin, is presented in nine tracks running over 30 minutes—Edelman's music, orchestrated by Greig McRitchie and conducted by Edelman himself, is presented separately in six tracks running just over 20 minutes. There's also one bizarre song, "I Will Find You," performed by Clannad, which seems like it's out of place (the film is set in the 18th century), but isn't. This is easily one of the year's best soundtracks, effective and enthralling on all counts. 4

-Andy Dursin

Following are two different views on the new Goldsmith score, Mr. Baseball. Chris Shaneyfelt takes the side that it's just entertainment; Guy Tucker sees it as an ominous sign of things to come. In any case, Goldsmith got mentioned by name on Siskel & Ebert for this score, and when was the last time a composer was mentioned on that show?

Mr. Baseball • JERRY GOLDSMITH. Varese Sarabande CD, Cassette (VSD/C-5383). 14 tracks - 32:44 • Well, the man with the pony tail has really gone over the edge this time. At first, I didn't know whether to be shocked out of my mind or get down and get funky. I chose the latter, and ended up really enjoying the music, despite my pitiful attempts at



getting funky. Here you have the standard orchestral score shot to pieces to make room for a bass guitar, solo guitar (similar to that of *Under Fire*), electronic guitar (yes, just accept it and keep reading) and shakuhachi flute (again!) all diced and sliced and tossed onto a canvas of pop drums and transparent string writing. To recap, it's just one big musical oxymoron. The *Mr. Baseball* theme is quite melodic, as is the gentle love theme (in a typical Goldsmith fashion). On the whole, the score is small but bold and plays a memorable role in Fred Schepisi's film. No doubt a lot of collectors will be down on this album for its heavy use of pop, rock, and jazz, but I recommend it on the basis of simple entertainment. You'll play it a lot, the sound is great and the packaging is nice. 3

-Chris Shaneyfelt

This disc gets off to a grating start with the most annoying Goldsmith motif since that chorus hissed the title *S*P*Y*S* in 1975—a lurid mix of ballpark organ and electric guitar, which segues into an irritatingly goofy synth theme, distinctly reminiscent to that of a videogame. Possibly "Dig-Dug," but it's hard to be sure. Videogame music is actually a large part of the Japanese CD market, and the theme could be taken as a commentary on the increasing superficiality of Japanese pop culture (the movie is witheringly accurate in all other respects). However, Goldsmith doesn't stick with it much, being more interested in scoring the love themes, which he does with his thinnest such theme to date, tediously mingled with Oriental flute, or a jazz combo theme so low-key it's barely there. Goldsmith declines to cover most of the baseball action scenes (which already are surprisingly few), so the disc winds up waffling badly in a surfeit of soft cues, the strings as canned as elevator music. Those strings lend the score a very '70s aspect; when they appear at the end of *Mr. Baseball*, one recalls similar color in the *Escape from the Planet of the Apes* titles, while the jazz combo is pure *Shamus*. Then, the sprightly-idiot tone of "Swing Away" is redolent of some of Goldsmith's weaker '80s scores (*The Lonely Guy*, *Rent-A-Cop*). But that ballpark motif is something else altogether—a foreshadowing of Goldsmith's worst for the '90s. 1½

-Guy Tucker

Tales from the Crypt • ELMAN, J. HAMMER, HORNER, J. WEBB, MANSFIELD, PIKE, BROUGHTON, GOODMAN, D. NEWMAN, COODER, EIDELMAN, BARTEK. Big Screen/Giant CD, Cassette (9 24462-2). 13 tracks - 46:51 • Greetings to a new CHOPilation of music from the CRYPT, a new Big SCREAM release which saw many DIE-lays over the summer. The MAIM theme here is... ahem, this CD to the HBO horror anthology "Tales From the Crypt" is an adequate but lackluster sampler of music from the series, including the main theme by Danny Elfman, a longer version than the one on the MCA Elfman compilation "Music for a Darkened Theater." The bulk of the CD is made up of 3-4 minute excerpts of 11 *Crypt* scores by 11 composers. This sounds like it would make for a great disc, but unfortunately, relatively lame pieces of music have been chosen here, despite the name composers involved and the superior work they have done for the series. Some scores like Eidelman's "Reluctant Vampire" are good, others like Horner's "Cutting Cards" are not. Alan Silvestri and Michael Kamen are not represented at all here, though they have contributed quite a bit to the series. Production values match with other recent Big Screen releases, and the fold-out booklet contains pictures of all the composers involved. Overall, this CD is enjoyable, but one can only hope for future volumes to issue superior music from this show. (A rap song closes out the disc, called "The Crypt Jam," which doesn't interfere with the other music, but I wouldn't mind if it was AXED.) 2½

-Lukas Kendall

Mr. Saturday Night • MARC SHAIMAN. Big Screen/Giant CD, Cassette (9 24479-2). 13 tracks - 34:24 • Billy Crystal's directorial debut was an unfortunate box-office flop this fall, so Marc Shaiman's fine score may become overlooked, which is too bad. Shaiman has almost completely followed through on his "rising star" status, attributed to his great scores for two of last year's biggest hits, *City Slickers* and *The Addams Family*. Shaiman used a broad mix of styles in his earlier scores, which made them entertaining and even touching in parts, though they never quite made for a cohesive whole—*Mr. Saturday Night* gives Shaiman an easier attempt to settle down, with its dramatic and comedic moments almost perfectly balanced, and the result is a score that may be the most down-to-earth of all of Shaiman's works thus far. Most of the score is poignant and lyrical, interspersed with some period songs and other Shaiman tracks that are, again, a mix of styles that don't completely work together. However, the majority of *Mr. Saturday Night* is pleasant, engaging and thoroughly enjoyable. Shaiman still hasn't come up with his masterpiece (with all their wild styles, I still prefer *City Slickers* and *The Addams Family*), but *Mr. Saturday Night* is another step in the right direction. 3½

-Andy Dursin

School Ties • MAURICE JARRE. Big Screen/Giant CD, Cassette (9 24476-2). 7 tracks - 38:56 • Maurice Jarre hasn't had a whole lot of success in the last few years (his mediocre *Ghost* score, which got an Oscar nomination, notwithstanding), and his score for *School Ties* is nothing more than an adequate underscore that doesn't make for a particularly memorable listening experience. Mixing orchestral tones with electronic color, again, Jarre's score could very well fit the movie itself, but it just doesn't work on its own. There are, of course, the usual period songs (at least they're not the most popular songs—remember the 10,000th use of "My Girl" in last year's *Father of the Bride* remake?) to extend the album, and they're combined with a Jarre score that's typically cut into only a few tracks with extended running times. This isn't a washout, but it's not a soundtrack you'll come running back to for repeated listenings in the future. 2½

-Andy Dursin

Hellraiser 3: Hell on Earth • RANDY MILLER (SCORE). GNP/Crescendo CD, Cassette (GNPD/C 8033). 11 tracks - 46:52 • Hoping that the soundtrack would do for me what the often lax film failed to, I expected much more from Randy Miller's less-than-original music. Performed by Russia's Mosfilm State Orchestra and Choir (the first Hollywood score to be recorded in that country), Miller utilizes the ensemble's talents at an often intense and dizzying pace one moment, then slowing them down to a chilling drawl the next. The chanting choir delivers spine-tingling performances in such tracks as "Gothic Rebirth" and "Mind Invasion." So what's the problem? My main qualm is the way Miller pussyfoots around Chris Young's music for the first two *Hellraiser* films. While a film's music should remain true to itself from sequel to sequel, I do not agree with the blatant altering of an original score, especially when conceived by someone else. There are direct elements taken from both *Hellraiser* and/or *Hellbound* with constant adding/subtracting/mutating of notes and rests within every track. The soundtrack knocks itself out with a "disclaimer" of sorts, stating that the track "Pinhead's Protégés: The Devil's Mass" contains 30 seconds of reorchestrated themes from *Hellbound: Hellraiser II*... what about the CD's other 46 minutes and 22 seconds? 2

-Mike Baronas

The above Crescendo CD of *Hellraiser 3* is not to be confused with a CD of rock songs from the film currently available on the Victory label.

Hero • GEORGE FENTON. Epic Soundtrax CD, Cassette (EK 53193). 19 tracks - 50:24 • Fenton received a surprising Oscar nomination for his *Fisher King* score last year, and it's good to see this usually underrated composer scoring high-profile Hollywood projects. *Hero* is a Capraesque comedy-drama with Dustin Hoffman, an entertaining film that, like *Mr. Saturday Night*, hasn't performed all that well financially in the US. Fenton's score is a hodgepodge of styles, mostly orchestral, with a small amount of electronics mixed in. As with many Fenton scores, the composer uses a diverse amount of outside "source" music, including arrangements of Gershwin's "The Man I Love," a large chorus singing "Old Aunge Sxyne," and "The Battle Hymn of the Republic." The score is good, not great, and it helps if you've seen the movie. The CD also contains an original Luther Vandross song, "Heart of a Hero," a goofy if not somewhat forgettable tune that doesn't seem all that out of place compared with the rest of the album. 3

-Andy Dursin

Black Sunday/Baron Blood (1960/72) • LES BAXTER. Bay Cities CD (BCD 3034). 2 tracks - 59:40 • Many long-time horror fans will be hailing this release of music for two Mario Bava films. As the liner notes explain, Les Baxter rescored these and many other Italian films for their US releases under AIP distribution. The scores are low-key, old-time horror music—often more campy than scary—with occasional Herrmannesque ideas mixed with somewhat thin, pre-electronics instrumentation and dated orchestral effects. But, it's the stuff you can't help but love. It's hardly the most original music (though it might have been at the time), but it's creepy and nostalgic, like the kind of music you'd expect to hear at a drive-in. The music here is broken up into two tracks on the CD, 34 minutes of *Black Sunday* (previously available on a Tony Thomas LP), and 25 minutes of *Baron Blood* (which has never been released at all). Having such long tracks makes searching through the disc tedious, but overall this disc is solidly produced, and a must for those who like the films. 3½

-Lukas Kendall

Storyville • CARTER BURWELL. Varèse Sarabande CD, Cassette (VSD/C-5347). 23 tracks - 40:26 • Carter Burwell is always hard to recommend, not so much because he's an acquired taste as because most people know immediately if they love him or hate him. Varèse certainly seems behind him, issuing the album of this box-office failure even as they yanked *Whispers of the Dark* (a fine, probably more expensive T. Newman score). Burwell seems to be mostly a synthesist, but his effects were compelling me long before I ever heard of Hans Zimmer; and on his third score for the Coen Bros., *Miller's Crossing*, his capacity for creating haunting themes was expressed through plaintive strings and winds. There's no such theme for this new movie, but a healthy assortment of motifs, led by a sultry metal-drumming figure, evoking the rancid New Orleans swamp that backdrops the main title—music ideally evocative of the corruption that runs through every wrinkle of the story. This may be Burwell's longest and most varied score to date, and should please those who liked any of his earlier work. 3

-G. Tucker

Diggstown • JAMES NEWTON HOWARD. Varèse Sarabande CD, Cassette (VSD/C-5379). 14 tracks - 30:15 • I've lived by the adage "If you have nothing good to say don't say anything at all," but I can't resist with this one; especially, since people will be shelling out \$15 like I did to buy it. Howard is one of those composers who I've liked so much in the past that I would buy a CD of his without even seeing the movie first. Most of the time, this works out fine. Not this time. This might as well have been put into the hard-rock section of a record store. The "Main Title" starts off like many other Howard scores, with the piano playing amongst full orchestration. Even when the heavy electric guitar begins playing, the piece sounds good. However, halfway through, the guitar takes over for the duration of the CD. This is definitely a wasted effort and it makes me wonder what Varèse was thinking when they released it, especially when it's a scant 30 minutes long. I can only hope that some of the newer Varèse releases (*Sketch Artist*, *Diggstown*, *Rapid Fire*) are not harbingers of things to come. 1

-Glenn Baker

Rapid Fire • CHRISTOPHER YOUNG. Varèse Sarabande CD, Cassette (VSD/C-5388). 15 tracks - 42:12 • This end-of-summer bomb was an attempt to catapult Brandon Lee to action-star status; with it came this above average action-film score from Chris Young, a percussive effort in which Young one-ups composers like Steven Seagal veteran David Michael Frank. Performed by a small ensemble of synthesizers and live players, the urban-martial-arts-action-film sound is all here, as is Young's style. By it's very nature it's not the most pleasant listening, with the purpose of the music not being to create likable music but to create an ambiance for the film's action and story. Nevertheless, there are some cool moments here, with fast paced synths, Asian flutes, live saxophones and electric guitar, and the ever present percussion, performed in part by Young protégé Daniel Licht (whose *Children of the Corn II* CD is quite a winner). For these seeking a musical souvenir of this action genre, this is as good as they come. 3

-Lukas Kendall

The Sketch Artist • MARK ISHAM. Varese Sarabande CD, Cassette (VSD/C-5376). 17 tracks - 49:09 • This is the latest from the New Age/Jazz composer who was originally in a jazz-fusion band and whose solo career started on Windham Hill records. Isham has generally been the composer of choice for Alan Rudolph (*Made In Heaven*, *The Moderns*, *Trouble In Mind*). All scores were fairly similar and included synthesizers and trumpets. They were spacey, pleasant and downright touching at times. I wish I could say the same for this effort, which was for a Showtime cable movie. While it does contain some of Isham's familiar synthesizer and trumpet patterns, there is much more reliance on guitars and the music is often just too loud. The softer moments, such as "Claire," seem to be the shortest cues, while the heavier and louder cues, led by guitars, are much longer. Given this effort, I suspect Isham may be trying to expand his musical audience to include those who like rock combined with new age. I think he should stick to his previous successes, for after listening to this several times, I couldn't help but listen to his earlier "Film Music" compilation CD (*Never Cry Wolf*, etc.) from 1984 with much happier ears. $1\frac{1}{2}$ - Glenn Baker

Sneakers • JAMES HORNER. Columbia CD, Cassette (CK 53146). 10 tracks - 48:27 • A happy surprise, Horner's best in three years—a vibrant potpourri of the kinds of music he does best, including the kind he usually doesn't pull off, the long minimalist tracks. Here, that's "Cosmo, Old Friend," for a seven minute piece of film that would daunt any composer, not because of its length but because it's almost all dialogue between hero and villain. Spare strings back up a rumbling five-note piano figure, while Branford Marsalis' saxophone croons a theme far less menacing than wistful. As summer movies go, this one was pretty benign, and Horner's general disinterest in pumped-up baddie music makes him perfect for it: his Cosmo theme fits the movie's scheme ideally. Earlier on film and disc is the exhilarating "Too Many Secrets," and the full statement of "The Sneakers Theme," with Marsalis' sax playing a perfect little caper theme; the ubiquity of the instrument recalls the shakuhachi in *Willow*, since both solos are meant to stand not for good guys or bad, but for the story as a whole. I wonder if the infectious likability of this score, rare from Horner these days, has something to do with the fact that it must have been his most difficult assignment since *Field of Dreams*. Or the fact that both movies were made by the same director. **4** - Guy Tucker

The Last Starfighter (1984) • CRAIG SAFAN. Label X CD (LXE CD 705). 10 tracks - 30:43 • Ah, the early '80s... studios were cranking out clone after clone of *Star Wars*, which resulted in some really lame movies (like this 1984 dud), but some great, bombastic scores, like this Safan gem. This score is orchestral, brassy, and heroic, though not necessarily original—one of the unfortunate results of *Star Wars*-style scores like this one was that this type of bombastic music ended up a cliché, and current sci-fi films and TV shows seem afraid to use it. In any case, this is a gem, as Safan, who has remained sadly overlooked throughout his career, proved he could blast away with the best of Goldsmith and Williams. This CD, a new German repressing of the Label X CD from some years back, unfortunately suffers from poor sequencing and two forgettable songs (leaving a precious 25 minutes of music [from a 70 min. score] and no end credits music anywhere!), but it's still recommended. (Actually, it's a mystery just what this new CD

is, a repressing or reissue? The spine and disc have the label number LXE CD 705, the back of the box has FMS LS 8505, and the CD booklet has SCCD 1007. John Lasher strikes again!) $3\frac{1}{2}$ - Lukas Kendall

JAPANESE CD RE-ISSUE SPOTLIGHT

Recently issued on CD for the first time from Japan are the below scores by John Williams and Jerry Goldsmith. SpaceCamp by Williams is a 1000 copy limited edition from the SLC label (along with other non-Williams titles like Bullitt and Battle of the Bulge), and US collectors should act fast to pick up a copy from outlets like Footlight Records (212-533-1572), Intrada (415-776-1333), or STAR (717-656-0121). It's a fine score, a straight reissue of the original LP (hence the completely blank inner pages in the booklet) and the worst one could say about the music is that it's John Williams imitating John Williams. Under Fire by Goldsmith is the first of many Goldsmith scores from the late '70s and early '80s originally released only on vinyl from Warner Bros. that the Japanese branch of WB will hopefully put out on CD (the others are Capricorn One, The Swarm, Twilight Zone: The Movie, and Outland). While it is not a limited edition, it will still be hard to find outside of Japan, so contact the aforementioned soundtrack importer experts to order a copy. These CDs can be pricey, but are worth the \$\$\$.

SpaceCamp (1986) • JOHN WILLIAMS. SLC/BMG Victor Limited Edition CD (SCC-1016, Japan). 14 tracks - 48:43 • John Williams' wealth of great scores include soundtracks for all genres of films, though when he tackles a sci-fi/fantasy score the results are particularly impressive. *SpaceCamp* was a big flop in 1986, and the passage of time has not helped the film's weak story or special effects any. However, Williams' music has stood the test of time—done mostly in a grand symphonic style like so many other Williams works, the music is at times overly dramatic but unabashedly romantic, with a wealth of thematic material that makes it a must for Williams aficionados. Remember that Williams was scoring a movie that's essentially *Meatballs* in space—there wasn't a whole lot to work with here. But aside from one pseudo-rock "Training Montage" cue, Williams rises above the lame antics of the film's script and creates a thoroughly enjoyable score. It may not be "classic" Williams, but that doesn't mean it's not highly recommended. **4** - Andy Dursin

Under Fire (1983) • JERRY GOLDSMITH. Warner-Pioneer CD (WPCP-4936, Japan). 12 tracks - 44:50 • Another great score turns up on CD, this being a CD reissue from the Japanese branch of Warner Bros., hopefully the first of many. The 1983 film was about journalists reporting on civil war in Nicaragua, and Goldsmith rose to the occasion with some great Latin instrumentation (acoustic guitar solos by Pat Metheny), and a sensitive feel overall. This probably marks a turning point in Goldsmith's career, when he began integrating keyboards and softer instrumentation into an orchestral context, with great success. This CD isn't one to come to if you're looking for blasting Goldsmith action music, but if you find yourself after *Mr. Baseball* longing for the sensitive yet still semi-orchestral Goldsmith of days past (or you just want to get your hands on a future collector's item), seek out this pricey import. The music gets a bit redundant from the sequencing, but the sound is as superb as the music, and the packaging is solid (note that most all of the liner notes are in Japanese, however). **4** - L. Kendall

SILVA SCREEN SPOTLIGHT

Following are reviews of seven CDs on the English Silva Screen label, which should be making their way to the US slowly by surely.

Turtle Beach • CHRIS NEAL. Silva Screen CD (FILMCD 120). 12 tracks - 49:53 • This is a synthesizer score for what is presumably a film like the *China Beach* TV show, but not like it. As discs go, it's a mixed bag; the beginning and end have gorgeous main themes, really lovely, with an Asian feel (though some of the shaking-bead percussion effects get to be a bit much). Unfortunately, sandwiched between this is a lot of forgettable synthesizer background music—plodding bongo-like percussion, etc.—which might have provided a good atmosphere for the movie, but is not that appealing away from it. The only things which spice up this largely uninteresting middle section are repetitions of the main themes, which only serve to diminish the impact of those themes. Overall, a well-crafted synthesizer score, though it's not for everyone. The main theme would make a great addition to a compilation CD—kind of new age, lovely with a synthetic Asian feeling, and I can't help but find it appealing. $2\frac{1}{2}$ - Lukas Kendall

The Rainbow (1989) • CARL DAVIS. Silva Screen CD (FILMCD 040). 19 tracks - 52:33 • This Silva disc features a grand and quite old-fashioned score from conductor/composer Carl Davis. Indeed, it sounds almost fitting of a silent film, as Davis has had great success in scoring silents. This score is well-crafted, pretty and tender at parts, sweeping in others, though it seems to lack a little something, perhaps being too

overt in its dramatics. A neat feature of the disc is that tacked onto the end of the score are three tracks of "first takes," alternate versions of the opening and end titles, and a love scene. These first takes are more brassy and bombastic than their final versions, making this a superb example of how film music can be altered on the scoring stage to mesh with the director's creative ideas. (Indeed, the original takes are good, but tend to go over the top—like an "American Gladiators" version of the score.) A nice disc, reminiscent of days past. $3\frac{1}{2}$ - Lukas Kendall

Until September/Star Crash (1984/78) • JOHN BARRY. Silva Screen CD (FILMCD 085). 26 tracks - 65:34 • One may not have guessed that these two scores were written by the same composer. *Until September*, with its lush strings, haunting flute, and solo mandolin unabashedly reflect John Barry's irrepressible romanticism. The saxophone playing the silken notes in "Foreplay" presents rich, erotic imagery that one finds so appealing in Barry's earlier efforts in the London show *Billy*. Whereas *September* flows naturally without any emotional angst, *Star Crash* suffers from being saddled with unused Bondian score. The tongue-in-cheek music so evident in Bond films just doesn't work well with a sci-fi female Bond in outer space. The brassy orchestra lacks the much-needed testosterone-driven rhythm to give Stella Star her chance to strut her stuff. (It should be noted that most of the *Star Crash* CD tracks have been renamed from those on the French Carrere LP, e.g. "Stella's Theme" is now "Goodbye Akton"). $4/2\frac{1}{2}$ - A. Ong

Silva Screen producer Ford Thaxton notes that the track titles on the French Star Crash LP were altered by the producers of that album; the CD restores the titles to those originally given by John Barry. -Lukas

The Horror of Dracula • JAMES BERNARD. Silva Screen CD (FILMCD 708). 8 tracks - 40:16 • With the second release of James Bernard's Dracula anthology, this much-neglected horror music should quench the thirst of ardent Bernard followers. The part of the 1974 EMI Record containing *The Horror of Dracula* with narration by Christopher Lee is included here in its entirety. Bernard cleverly uses various motifs from his Hammer scores, such as *Dracula*, *Taste the Blood of Dracula*, *The Scars of Dracula*, and *Frankenstein Must Be Destroyed* to support Lee's storytelling. Additionally, partial scores without the narration to *Dracula*, *Prince of Darkness* and *Taste the Blood of Dracula* amply display the craftsmanship that Bernard has honed for the horror genre. The lighter side of Bernard makes its surprising appearance in "Romance: At Dusk" from the score for *Taste the Blood...*, his melodious theme in the midst of frightful moments becomes unsettling, thus giving rise of a paroxysm of fear and mesmerism. 4½ -Augustinus Ong

Dead Ringers: Symphonic Suites from the Films of David Cronenberg • HOWARD SHORE. Silva Screen CD (FILMCD 115). 21 tracks - 63:56 • This is a superb compilation of Howard Shore's music to three David Cronenberg films, *Scanners* (1980), *The Brood* (1979), and *Dead Ringers* (1988). *Scanners* runs 23:32 and features some primitive electronic effects among slightly dated action and suspense music; *The Brood* runs 12:16 (on one track) and is performed by 21 strings, resulting in a somewhat thin sound, as is typical of the Shore music I have heard; *Dead Ringers* runs 27:20 and is the highlight of the CD, a sensitive and evocative score. It took me a little while to warm up to the music here, but regardless of whether one likes or dislikes Shore's work, this CD is a superb representation of a director and composer's collaboration. The sound is great, the suites are well sequenced, and the booklet features 7 pages of notes by Royal S. Brown as well as stills. A solid CD all-around, strongly recommended for those who like Cronenberg's films, Shore's music, and/or both. 4 -Lukas Kendall

Twilight's Last Gleaming (1977) • JERRY GOLDSMITH. Silva Screen CD (FILMCD 111). 13 tracks - 38:33 • This is a movie entirely about waiting for something to happen (will Burt Lancaster launch the missiles or not?), and as a result, Goldsmith has relatively little action to play off. Though this is a new disc, the style is obviously old, with Goldsmith going through the motions, seventies style. He was brought in at the last minute to replace the director's usual favorite, *Brady Bunch* themester Frank DeVol, and the score's generic feel might be due to a lack of time. Finally, one can only marvel at how good even a rushed Goldsmith score can be; the high point here, "The Tanks," is a gorgeous cue, military rhythms melting into a wrenching string arrangement typical of so many of his better scores of the period (*Wind and the Lion*, *MacArthur*, *Damnation Alley*, *Islands in the Stream*). I don't own a Goldsmith album that doesn't have such a breakthrough moment, but I own plenty that are made up of such moments. I'm glad to have it just for that moment, but that doesn't make it great. 3 -Guy Tucker

Masters of the Universe (1987) • BILL CONTI. Silva Screen CD (FILMCD 095). 16 tracks - 68:53 • This is a new reissue of Bill Conti's score to the live-action *Masters of the Universe* film of 1987. It's as derivative of *Star Wars* as the sci-fi *Star Wars* clone films and scores got, but whereas that made for lousy films it made for some exciting, if similar, bombastic scores. (Indeed, the main theme here is almost indistinguishable from that of *The Last Starfighter*.) Conti doesn't bother to try and be subtle about it, he just goes for a derivative leitmotif score (ample on the Holst rip-offs), and it's a lot of fun. The Silva reissue tacks on 26 minutes of music left off the previous Varese LP and CD, basically more of the same He-Man/*Star Wars* bombasts (keep in mind it bears no resemblance to the cartoon music, however). The CD booklet features an obnoxious interview with Conti which irks him regarding temp tracks and implied plagiarism. This is hardly the most original music to have ever been written, but listeners who aren't bothered by that and who enjoy large-scale *Star Wars* style scores should find this a great disc. 4 -Lukas Kendall

SEE PAGE TWO FOR A LIST OF UPCOMING SILVA SCREEN RELEASES!

SPECIAL FEATURE - B-Movie Soundtracks from Full Moon by ANDY DURSIN

Charles Band's Empire Pictures was an ambitious attempt at creating a studio solely devoted to horror/sci-fi fantasy genre pictures with a nationwide distribution plan for its films. The studio crumbled, with only a few films seeing theatrical release during the mid-80s. Years later, Band formed Full Moon Entertainment, a production company devoted solely to genre material with distribution through the lucrative video market. And, unlike Empire, Full Moon has been a success with its typically bizarre mix of horror oddities, produced through a low-budget with, mostly, no-name actors. With this success, it's no surprise Full Moon has gone into the merchandising market, with T-shirts, collector cards, and, yes, CDs for some of their films. Before we get into the soundtracks themselves, one must understand what we're dealing with here—to be honest, most Full Moon productions are boring, derivative, brain-dead and not all that entertaining. Although short on production values as well, some films from fellow B-movie studio Troma, Inc. at least contain some elements of self-satire. There's very little humor in most Full Moon movies, and I had the unfortunate experience of seeing several of them on video during very slow weekends. (You're with your friends looking at potential rental candidates; your choices are *Terms of Endearment*, *Prince of Tides*, and *Subspecies*—tell me what sounds better!) Writing music for Full Moon movies has to be as creatively close to hell as one could get in the movie music business, since there are only three emotions the composer can evoke—quiet interludes between deaths, panic and, of course, fear. But the composers of Full Moon movies must be saluted for the basic fact that they've tried as best

they can to write serious music for these "quality" pictures.

Of the six CDs I've heard, the best is by far is *Netherworld* (Moonstone 12950-2, 14 tracks - 54:58), a quirky and fun score for a typically lame Full Moon film. The score is written by founding Bon Jovi member David Bryan, one of the many unusual musicians Full Moon producer Pat Siciliano has recruited to provide music for the Full Moon pictures. Bryan utilizes synthesizers and other electronic instruments on the album better than many others I've heard, and is able to come up with real melodies in the score, in addition to typically clichéd "horror" music. Even better are the songs by Edgar Winter, written and performed in a R&B tone with a driving rock edge. This is, by far, the best Full Moon CD, and the only one I've wanted to listen to a second time.

Composer Richard Band is a veteran in the genre, having composed countless scores for B-movies over the past decade or so. Some of Band's work is obviously limited by the pictures he's scoring (especially with the two Full Moon releases of his music), but when he's working with decent material, he can come up with a solid score (such was the case with 1991's *The Resurrected*, CD forthcoming from Intrada). "Solid" isn't exactly the way to describe *Puppet Master I & II* (Moonstone MD 9902, 14 tracks - 55:12), although the films (and apparently Band's scores) have their fair share of fans. Band's music from the two films is combined on the CD (what tracks are from what movie?), and it's all recorded with synthesizers, having been "performed" by Band himself. It's typical B-grade music for a B-movie, no better and no worse. Band's work on *The Pit and The Pendulum* (MD 9903,

15 tracks - 48:41) is better, using orchestra and synthesizers for director Stuart Gordon's film. There's a fair amount of hack work going on here, however (as you might expect with this type of film), and echoes of *The Omen* and other scores abound.

Meridian (MD 9901, 16 tracks - 49:29) features a score by famed genre vet Pino Donaggio, conducted by Natale Massara. This duo has created some gems in the past, and their most recent effort, last summer's *Raising Cain*, showed that Donaggio still has some good stuff left in him. However, you wouldn't get that from this score, written for an R-rated "Beauty and the Beast" starring a gorgeous, pre-"Twin Peaks" Sherilyn Fenn. Donaggio's music is mostly a recycled, clichéd effort, recalling some of his previous works, minus the creative energy that went into them. It's orchestral, terribly overwrought, repetitive and, like most of the Full Moon CDs, too long, clocking in here at nearly 50 minutes. There are some good moments scattered about, particularly in Donaggio's specialty, the love theme, but it's certainly not enough to sustain an entire album.

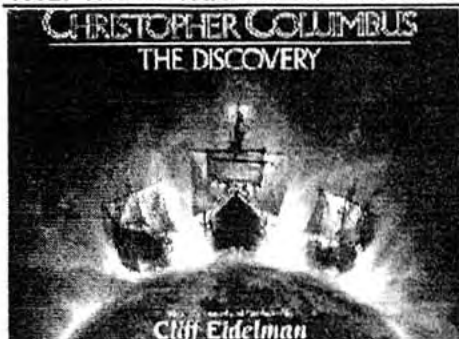
The less said the better about *Bad Channels* (MD 12936-2, 30 tracks - 71:20). This has a score by the Blue Oyster Cult, a rock group that's seen much better days. Cult fans might as well consider this an album, for it contains two original songs and 18 tracks of original score. That doesn't necessarily make it any good, however, and thus comes recommended strictly for Cultists only. There are some other bizarre groups represented on the album, but as I said before, the less said, the better.

Last and certainly least is *Subspecies* (MD 12895-2, 24 tracks - 54:33), which features music performed by the Aman Folk Orchestra.

No, they weren't a featured guest group on the old Lawrence Welk show—they're supposedly a specialist in "world music," ethnic instrumentation and related areas. Most of the material on this is bland synthesizer music to say the least—you'll find much more effective music in one of the "CastleVania" games for Nintendo. (A "CastleVania" soundtrack isn't all that bad an idea, come to think of it.) The movie, concerning vampires and graduate students, is pretty good (for a Full Moon film), and sequels are apparently on the way—hopefully there will be some better music next time out.

Despite their limited budget, Full Moon has done a great job on these CDs, with attractive packaging, informative booklet notes by each respective film's director or music supervisor, and stills. While most of the music on the CDs don't live up to the nice package that Full Moon has produced in most cases, at least these CDs are available to fans and listeners. B-movie years ago rarely had soundtracks releases, usually for good reasons, but today they do thanks to Full Moon. And who knows—maybe someday the Aman Folk Orchestra will have a Top 40 hit... then again, maybe not.

The next Full Moon releases will be a CD of Doctor Morbid and Demonic Toys (Richard Band), followed by a CD of Robot Wars (David Arkenstone). The above article may be less than glowing about the Full Moon CD catalog, but if you're into these kind of movies, they're definitely worth checking out, and Full Moon's effort putting out the CDs is highly admirable. For a free catalog and information about the Full Moon network of merchandise, write to Full Moon, 6930 Sunset Blvd, 2nd Floor, Los Angeles CA 90028.



Christopher Columbus: The Discovery and *1492: Conquest of Paradise* have come and gone, leaving in their wake little more than lots of newsprint, a hundred million dollars scattered to the wind, and CDs of the respective scores by Cliff Eidelman and Vangelis. While *The Discovery* is still the worst movie I've seen this year, the Eidelman score is his first that I've really liked. I've liked a lot of Vangelis' stuff before, but didn't expect much of *1492*. Happily, both film and score have a lot of which to recommend.

The Discovery is painfully routine when it is not overtly stupid, and I spent so much time squirming in my seat that it took a while before I realized that the seagoing theme was really pretty good. On CD, happily divorced from the film, the score is even better (Varèse Sarabande VSD/C-5389, 16 tracks, 42:48), a far more stirring realized tribute than the movie is. The liner notes suggest that Eidelman was left pretty much alone as he wrote, since the film was still being shot at the time and the filmmakers didn't have time enough to pervert the music as thoroughly as

the story. (The two Oscar-winning scripts were supplanted by a DC Comics writer!)

Perhaps this freedom also explains the oddness of some of Eidelman's choices, such as the original English-language song "Come O Come Emanuel" over the start of the voyage, and "Gloria" over "The Discovery"—sure it's a nice song, but I can't help associating it with Christmas, and it's jarring to hear over a vista spotted with palm trees. Eidelman's action music is also less than interesting but these are tiny quibbles in the face of the whole, linked by that great theme "The Open Sea."

If Eidelman's choices seem odd, then what to make of Ridley Scott's choice of Vangelis to realize his Columbus? *1492* is infinitely more visually grand than *The Discovery*, a return to the incoherent but gorgeous filmmaking Scott is best known for. The right composer could have turned out a gigantic, operatic symphonic score. Vangelis isn't that composer, but *1492* (Atlantic 7 82432-2, 12 tracks, 54:52) is still all those things except symphonic.

Though supposedly he hated the *Blade Runner* score (it was tempered with *Planet of the Apes*), Scott has nonetheless sought Vangelis for most of his films, including *Black Rain* (which Hans Zimmer ended up scoring; similarly, Zimmer was offered *1492*, but apparently turned it down), and his upcoming animated production, *Starwatcher*. I thought this was because Vangelis is more of a pictorial composer than a dramatic one, providing rhythmic New Age accompaniment to prettily photographed British movies. But now that we've grown more used to the various sounds electronics can make, it's easier to appreciate the gravity of Vangelis' work. How many other composers can make keyboards work in a period movie

context? Look at *Chariots of Fire* and *The Bounty* and compare them with, say, Mark Isham's dismal *A Midnight Clear*. Then think of Isham's colorless symphonic scores for the period movies *The Public Eye*, *Of Mice and Men*, and *A River Runs Through It*. It's not necessarily the ensemble, it's the craft, which Vangelis has in spades.

The music is wall-to-wall and it is loud, competing with (and sometimes emulating) the earsplitting sound effects that accompany the strife in the New World. It also communicates far more menace than Eidelman's score does, starting immediately with the main title "Hispanola," a grimly plodding piece whose tortured churchlike choir reflects the social turmoil of the day; weaving in and out is the wild native wail of the primitives who will shortly be conquered. This idea is effectively reprised in the bizarre sequence "Moxica and the Horse," wherein the evil Spaniard faces down a throng of menacingly curious island people. Civil war ensues, and the music grows increasingly hysterical. Scott cranks the locust sound effects almost past endurance, and Vangelis chorally supplies the shrieks of the rioting cannibals, foaming at the mouth.

It is the most difficult and ambitious movie Vangelis has ever scored, and he rises admirably to the occasion. Conversely, one hopes Cliff Eidelman will never have to do another movie as bad as *The Discovery*, but if he does, the evidence is mounting that he has what it takes to pull it off. The albums are like bookends, Columbus the dream and Columbus the nightmare. Keep in mind that one man's dream can be another man's nightmare, and both scores become equally, completely valid.

MAIL BAG - Letters from readers

This section serves as Film Score Monthly's "letters to the editor" column. This month, we have two responses to the ongoing question "Is film music getting better or worse," followed by sleepers and a very important letter.

...In the overall scheme of things, I would say film music is probably a lot more interesting right now than it ever was. Back in the so-called "Golden Age" of movies, virtually all film music was stylistically derived from 19th century Romantic music, without a lot of variety. Even outstanding works of Rózsa, Steiner, and Waxman were by and large still locked into that style.

The late '60s and most of the '70s—despite occasional brilliant scores—were too pervaded with tacky pop scores not to be considered a kind of "dark ages," when even great composers bent to shallow, ephemeral music trends (Goldsmith's *Flint* scores, Williams' *Earthquake*, Bernstein's *Gold*). Those who refused to bend, like Herrmann and Rózsa, found little Hollywood employment. There were certainly a few great scores in that decade, but by and large the pop sound was the order of the day.

But the decade or so after John Williams gave us *Star Wars* was a period I tend to think of as a true "Golden Age" of film music. It contained most of the best work of Jerry Goldsmith and John Williams, and new and more interesting sounds from Maurice Jarre and Elmer Bernstein, as well as the rise of now-established greats like Basil Poledouris and George Fenton, and two outstanding scores from "concert" composer John Corigliano.

New and innovative uses of electronic music have been pioneered since the late seventies (particularly by Goldsmith and Jarre) and film music today certainly has more stylistic eclecticism than ever before. The plethora of science fiction and fantasy films produced since *Star Wars* is in part to thank for this Golden Age I think, for as Poledouris and Bernstein have both said, it really gives a composer an opportunity to be much more imaginative, and music in those types of films also tends to be a much more foreground element.

The '80s saw the rise of most of the film music record labels we now have—Intrada, JOS, Prometheus, Silva, etc. (in 1980, there was really only Varèse and Cerberus), and film music in the American concert hall was given a great boost by John Williams and the Boston Pops, and I think many would agree that film music is being taken increasingly seriously as an art form. Even Lincoln Center in New York, the capitol of musical snobbery, was the location of a 1989 film music concert conducted by David Newman, Maurice Jarre, Georges Delerue, and David Raksin.

True, the 1980s had some infuriating hackwork by Giorgio Moroder, Philip Glass and Tangerine Dream, and some soundtrack records had some pop songs where there should have been score, but for me at least, the virtues of that age outweigh the faults.

I would say we are still riding the crest of that "Golden Age." Whether it will continue is hard to say. Living "legends," like Barry, Goldsmith, Williams, Scott, Bernstein, and Jarre are still writing, with no sign of slowing

down, though Ron Goodwin's and Richard Rodney Bennett's film work seems to have virtually ground to a halt. As for the younger composers in the late 30s-40s age group, many who sounded so promising when they first came to our attention are not measuring up to their early work at all. This is certainly true of James Horner and Trevor Jones, and I have to say the brilliance of earlier Michael Kamen scores like *Brazil*, *Highlander*, and *Baron Munchausen* has been missing from much of his recent work. Another disturbing recent trend is that of those untrained composers of lesser abilities who would be lost without their orchestrators and conductors, and they seem to be getting a lot more of the big and/or interesting assignments which call for more foreground scores.

Though I do find some of these developments of recent years disheartening, I am not pessimistic. There are still great younger composers from whom we can look forward to great music in the immediate and distant future. Basil Poledouris and George Fenton are two serious talents who retain the elements that made their early work so compelling, and are to me the most gifted composers of their generation.

I myself look with enthusiasm to the future, rather than waxing nostalgic of the old days. I will miss the music of Georges Delerue terribly, but I am eager to hear what the future will bring, and to discover what future talent is right now learning about streamers and clicks at Eastman, Berkley and Julliard.

Paul Andrew MacLean
Ithaca, New York

...Without question film music today has declined to the depths of despair. Only Jerry Goldsmith, who I feel is the greatest composer of film music ever, and Elmer Bernstein are composing scores of brilliance. I detest the likes of Homer, Silvestri, Elfman et al who exhibit little or no talent and should never be uttered in the same breath with the likes of Goldsmith, North, Rózsa, Herrmann, Korngold, and Bernstein. John Williams, too, [should not be uttered in the same breath], as his inflated ego and/or talent is so derivative, that I consider him a third rate composer. Even his highly regarded *E.T.* score (see Eric Wemmer's letter [FSM #25]) is nothing more than third rate Howard Hanson.

Robert M. Eastman
Troy, Michigan

Before Williams fans form a lynch mob in search of Mr. Eastman, a few comments to clarify his argument. Early 20th century romantic composer Howard Hanson is among the many composers on which one could say John Williams has based his large romantic scores like *Star Wars* and *E.T.* In particular, the third movement of Hanson's *Symphony #2* (the first movement of which is used over the end credits in *Alien*, in lieu of Goldsmith's score) is alarmingly similar to the cue "Adventure on Earth" in *E.T.* (In Williams defense, however, it should be pointed out that he is one of the nicest people in the industry—if he does have an inflated ego, it certainly doesn't show.)

SLEEPERS

This column is the one in which readers write in telling about favorite soundtracks they have which generally go overlooked by soundtrack collectors. Everyone is bound to have some of these particular favorites, so do write in and tell about your favorite "sleepers"!

Heaven's Gate from Mark Young: David Mansfield's magnificent background music for Michael Cimino's *Heaven's Gate* (a truly great movie overdue for reappraisal, trust me) has never taken its deserved place in discussions of excellent film scores. This may be due to both the unfair critical attack on the film and Mansfield's utilization of a chamber-size group of classical and folk-string instruments (as opposed to the more traditional full orchestra). Listeners who enjoyed the score for PBS' *The Civil War* will find similar music on the *Heaven's Gate* soundtrack.

Spies Like Us from Alfred Kaholick: This great score from Elmer Bernstein was for the Dan Aykroyd/Chevy Chase comedy of 1985. I had no idea there was a CD for it until I came across one at Footlight Records (they still have some—call 212-533-1572), an early Varese Sarabande release. It's a large-scale, bombastic Bernstein score from those years when he was stuck in comedies but still turning out classy, straight-laced music. From classic Bernstein marches (Russian and American), to great baddie music for the US military conspirators, to large-scale desert music, this one's a tongue-in-cheek cliché, but handled with so much energy as to make it great listening.

Following is a letter from someone who has almost single-handedly put out a staggering amount of great film music, Douglass Fake. He founded his soundtrack label, Intrada, in the mid-80s and has since issued a tremendous volume of material, including *Islands in the Stream*, *Rambo I and III*, *Flowers in the Attic*, *The Great Escape*, and more too numerous to

mention. Intrada is also a mail order outlet, write for a free catalog to 1488 Vallejo St, San Francisco CA 94109. Film Score Monthly asks its readers and contributors to please pay close attention to his below letter:

"Those Who Can Do... Those Who Can't Review"

My first letter to an editor. More of an observation I suppose.

Often now when I read reviews about soundtracks, related articles and what not, things are very negative. Reviews of albums by fine composers that drip with complaints, often the writing replete with musical inaccuracies. Articles complaining about the production of this album or that.

These are getting to be a bore.

Often asked which publication I favor I now find myself pointing out most of them seem to emphasize reviews, something I am getting turned off to. These rarely provide any constructive criticism, all too often just attempting to be clever and witty while slamming some particular target.

I am really baffled at all of the negative material that gets printed by these listeners. Wouldn't it be nice if some of these would-be writers actually tried aiding efforts to bring this music out of the closets and into those home CD players? Maybe the old adage "put your money where your mouth is" is appropriate here. I don't know.

Take a look at some experiences here with my own soundtrack label. Every kind of complaint imaginable at some time or another. And it continues. We have *Planet of the Apes* coming in now with a restoration for the first time ever of the most important cue in the score. And already some complaints that we didn't add ENOUGH new music. Enough?!! We've added five minutes of the best this composer has to offer and some collectors are unhappy that it isn't enough.

Soundtrack collectors have become spoiled. Always complaining. Not long enough. Too long. Missing this cue. Missing that cue. Ugly spines. Boring notes. Bad breath.

My turn. In this publication, on *Medicine Man*, one writer expresses intelligent, witty comments such as "I felt like I was watching an episode of *Fantasy Island* and was awaiting Tatoo's exclamation of 'Zhee plane! Zhee plane!'" What does that mean? That Goldsmith was imitating what Rosenthal did for the TV show? That the score was inappropriate for the picture? That the writer watches *Fantasy Island*? Sure can't get something helpful out of this one. Further in, the reviewer refers to "...Goldsmith's obvious lack of creativity, effort and interest in composing this score overall." What? Does he know Jerry? Does he know Jerry had no interest here? Made no effort? If you know any of these creative giants personally and wonder why they don't enjoy a chat with a fan this is sure a big reason why. How in the world can this kind of reviewing help anything? Okay, we may not find Jerry at his richest on this one. But the above? Come on. Out of place and unwarranted. And if it appears that I am firing at a single writer, I really am aiming at things much broader.

A review of an album could, and should, point out positive as well as negative attributes. And negative comments ought to be, at the very least, relevant, no matter how much the writer

prefers to be witty. When a reviewer states that this Silvestri or that Horner or this Goldsmith and so forth is total dreck I have to shake my head. It isn't even important that what one person dislikes another may thrive on; the critics writing reviews must be aware of this. But what purpose is served by slamming the creative efforts of the composers and the labels willing to support what they do? Is it to protect some other collector from wasting hard-earned dollars on a piece of crap? Is it crap?

To be sure, I don't think every Horner is up to *Brainstorm* or *In Country* (my own favorite). I also prefer listening to Goldsmith work from the past over Mr. *Baseball*. So what? Jumping all over Mr. *Baseball* doesn't seem relevant to me, any more than trying to decide whether some harp sonata by Debussy is as good as *La Mer*. They both have a place. Why this need to assault the music as if it were some enemy target amidst a world war?

Who's to say whether Danny Elfman is "as good as John Williams" or not? Is it supposed to be a contest? Can there be only one winner? I hope the reviewers don't win this one because I'd never be able to listen to the likes of *Empire of the Sun* and *Nightbreed* again. I've read reviews that stated both were amongst the worst things ever written and that the albums should have been junked. This is intelligent reviewing? I prefer to have them available. Today I'll play *Hook*, tomorrow *Eiger Sanction*. Is one better than the other? Probably. But so what? There are great moments during both. And again I have read reviews that wondered why they were even released. Yes, of course, I will have favorites. I'll play *In Harm's Way* so many times it will send my kids out of the house screaming. I will rarely listen to *Rent-A-Cop*. I'm glad we have both. Because I know at least one person who feels just the opposite. And his opinion counts too.

I am certainly a big kid, aware of the need for reviews, criticism and what not. But why so much venom with it?

I doubt whether this letter is going to turn a single head. Probably just get negative responses from all of those writers who can't contribute anything at all to such a rich art form and so will try to be witty, slamming away...

Then again, maybe all of us really interested in this music are lucky that these reviewers are not producing the albums. If they were choosing we would have never seen releases to *Empire of the Sun*, *Nightbreed*, *Hook*, *The Eiger Sanction* or Mr. *Baseball*.

I for one am damn glad they are all available.

Douglass Fake
Intrada
San Francisco, CA

I will be the first to admit that this newsletter has contributed to the negative atmosphere which Mr. Fake discusses above, a fact of which I am not proud. I also know I have written my share of needlessly sarcastic comments just for a yuk. From this point on, let's all try to elevate our writing to more constructive criticism, and thank Mr. Fake for the wake-up call. If anyone has a response to the above letter for future publication in FSM, please don't hesitate to write in. Let's just try to prevent this discussion of negativity from becoming too negative!

-Lukas

NEXT ISSUE: Probably more sarcastic reviews, unfortunately.

Lukas Kendall, editor/publisher; Andy Dursin, SCORE editor